

APRIL 25, 1953

MOTION PICTURE HERALD

INDUSTRY MAKES STRONG
CASE FOR TAX REPEAL—
CONGRESS SYMPATHETIC
BUT TREASURY OPPOSED

REVIEWS (In Product Digest): THE FARMER TAKES A WIFE, DESERT SONG, REMAINS TO BE SEEN

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An Edward L. Alperson Production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 191, No. 4



April 25, 1953

Eyes on Washington

ULTIMATE results of recent Congressional hearings in Washington will fundamentally influence the future welfare of every producer, distributor and exhibitor.

The most important hearing took place all day April 20 before the Ways and Means Committee of the House. The industry, for the first time since just before the Korean War began, was given a full opportunity to present its case for elimination of the twenty per cent Federal tax on theatre admissions.

Under the sponsorship of COMPO exhibitors did such a good job in presenting strong arguments for abolition of the tax to their Congressmen that more than one hundred members of the House offered to appear before their colleagues on the Ways and Means Committee to testify in favor of the Mason bill which would drop motion picture theatres from the categories on which the admission tax is applied. That rallying of members of Congress furnished eloquent evidence of the "grass roots" need for tax relief.

That many members of Congress now understand the justice of the industry's position may not be doubted. While a good beginning has been made, there is yet no cause for singing in the streets. A number of steps, each filled with uncertainty, must be taken before the tax comes off. At each of the legislative stages the bill may be killed, unless it is effectively supported.

No matter how many members of Congress agree in advance to vote for the measure lifting the tax on theatre admissions, strong opposition always must be reckoned with. The Treasury has notified Chairman Daniel A. Reed (Republican of New York) that it opposes the bill because revenue might be lost. The COMPO statement by Col. H. A. Cole and Mr. Pat McGee gave sound arguments showing that elimination of theatres from this tax not only will not cost the U. S. Treasury any money, but may actually result in increased receipts. Obviously when theatres close their doors permanently Uncle Sam loses a good tax collector.

THE week before the tax session the first hearings were held by the Senate Small Business sub-committee studying problems of independent exhibitors. After several days of testimony, Senator Andrew F. Schoeppel (Republican of Kansas) remarked, "You happen to be speaking to one member of the Senate who thinks the admission tax ought to be eliminated as quickly as possible." Judging from this, it would seem that the trade practice complaints of exhibitors, most of whom were members of Allied, had the indirect and subsidiary effect of helping the tax elimination campaign.

The chief topic for condemnation was the distributors'

selling practices which have had the effect of persuading many exhibitors to increase admission prices on certain pictures. The consent and court decrees are explicit in stating that a distributor may not fix any admission price. On the other hand, in accordance with the prevailing interpretations of the decrees by the Department of Justice, there is nothing to prevent a distributor from setting a rental so high that an exhibitor must increase his admission prices or not book the film.

It is hard to understand how the Senate Small Business Committee is going to alleviate a condition affecting rental terms which basically is what is involved in increased admission price pictures. Furthermore, it is unlikely that many exhibitors would want their Government to have price setting control over any branch of the industry. Inevitably, price control in one branch would extend to price control in the other. Every manufacturer, in the very act of setting his wholesale terms, puts a floor under the retail prices unless the retailer wishes to handle the article at a loss. This is true whether or not the manufacturer is allowed to establish the retail price on a "Fair Trade" basis.

A SURPRISING bit of testimony before the Small Business Committee was the demand by Mr. Abram F. Myers, Allied chairman and general counsel, that the committee recommend to producers and distributors that they standardize on 3-D. What benefit such a recommendation could have is difficult to surmise. Lack of standards is every bit as much of a problem to the producer as it is to the exhibitor.

However, it is unrealistic to demand firm standards now when it is still unclear what is to be standardized. The whole future of the industry would be unnecessarily jeopardized at this time if, by ukase or "smoke-filled room" agreement or otherwise, standards would be set for one form or another of 3-D requiring glasses or for some more or less expanded wide-screen to the exclusion of all other systems and methods. The industry needs to work out the right solution. That will take time. It cannot be properly arrived at by either individual decision or by a governmental recommendation. It must be a decision made with the full help of the public after theatre-goers look at each of the major techniques.

* * * *

From Washington the industry needs and is entitled in justice to elimination of the discriminatory and unfairly burdensome tax. Also any reasonable guidance on easing the difficult buyer-seller relationship, complicated by decrees subject to varying interpretation, would be appreciated. So far as standards concerning 3-D and wide screen, let the Government officials—in all departments—do their recommending as all other Americans, by their patronage at the box office. —Martin Quigley, Jr.

Letters to the Herald

3-D and Its Problems

To GEORGE SCHUTZ:

I wish to congratulate you on your clear and level-headed article in the *Motion Picture Herald* of January 31, 1953 (page 12) about 3-D problems.

As a 3-D film consultant traveling all over the Continent and head of the seven-year-old private Continental 3-D research group, VeriVision Holdings, it may be of some interest to you to have some comments by me from this side of the Atlantic.

Nothing is more important than Standardization, as was recently stressed by the president of the Theatre Owners of America, and to arrive as quickly as possible at even provisional standards about such subjects as: 1) names and symbols; 2) 3-D filmstrip dimensions; 3) 3-D projection methods and projectors; 4) 3-D shooting methods; 5) 3-D cameras.

If this is not done now, the greatest troubles for the exhibitors all over the world will arise. It should be remembered that this standardization must be an international affair. As the U. S. film industry earned some 160 millions of dollars from abroad in 1952, it cannot be tackled in U. S. A. alone.

There is more reason for this since careful investigation of present Hollywood 3-D producing methods seems to indicate that some very important European inventions have not been recognized there in the tremendous commercial rush to be among the first.

As the late unlamented Goering used to say, "First shoot, then talk"; this seems to be the leading Hollywood motive at present.

* * * * *

Although the matter of shooting and the system used are not the direct domain of the exhibitor, he is, nevertheless, vitally interested in the results. When the patrons complain about eyestrain, headaches, distortion and uneven depth impression in the front, as compared to the back of the theatre, the exhibitor is the man who has to cope with these complaints, which also affect his box-office. In the very near future he shall have to learn to distinguish a really good 3-D film from a bad one (from a 3-D point of view only). Just as he is, or should be, an expert on story, cast, sound, color appeal, etc., he should become one in 3-D.

In the present feverish state of affairs everything having "depth" is thrown onto the screen, but he who looks at this scene at 3,000 miles distance, with a detached, but by no means disinterested eye, can already clearly see that radical changes in 3-D shooting methods are very necessary.

The first two 3-D programs shown in the

U. S. recently are, with all due respect to the initiative of their makers, very bad examples indeed of what 3-D could really be. There is a very heavy responsibility involved, not to spoil the public's goodwill in the matter of 3-D.

* * * * *

Now that the U. S. film industry is planning or starting upward of fifteen 3-D films, there is really no time to lose to decide about the best 3-D shooting rules. Really satisfactory 3-D shooting is neither so simple as Natural Vision's Mr. Gunzburg would have us believe, nor is it as complicated as Tri-Opticon's Spottiswoode Brothers have made out in the October, 1952, *SMPTE Journal*. As usual, the truth is in the middle.

Any exhibitor will agree that a good 3-D film should have the following characteristics: a) full natural depth, independent of the type of shot and independent of the type of subject (also newsreel type subjects must be possible); b) full natural depth, regardless of whether one sits in the front or in the back of the auditorium; c) no observable distortions; d) the absolute minimum of eyestrain, or no eyestrain at all; e) depth-continuity throughout the picture; f) the 3-D pictures should remain in the screen and extend from there backward. Only for special effects should they come out in front of it; g) the depth should generally be natural but for special effects, e.g., a man pointing his gun at the audience, the depth should be exaggerated (which is not the same as the point under f). For the benefit of the producer, the following should be added: h) a picture should be relatively simple to shoot—no complicated calculations to be made before each shot, nor the use of separate calculating disks or machines; i) no necessity to correct the depth when printing; j) exaggeration of depth on purpose, in a fully controllable way; k) no cutting restrictions on account of 3-D.

Knowing the state of the art of 3-D film-making on the Continent, I think that the exhibitor may already fully demand 3-D films which have all the points, "a" through "g," which are shot as much as possible in a wide angle technique and have many closeups and medium shots, as these are the most impressive part of 3-D films.

There is also no need for restrictions as to tracking shots. In fact, the exhibitor could already have a much better 3-D product if he stimulated the film-producing companies to look in a wider circle for a suitable 3-D shooting process than just in the U. S. and England alone.—FRANK A. WEBER, *The Hague, Holland.*

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FINANCIAL evidence of the upturn in the first quarter of 1953 is accumulating. This week Loew's Inc. issued their statement for the 16 weeks ended March 12 showing a net profit of \$1,839,523 compared with \$1,647,977 for the corresponding period of 1952. Gross sales and operating revenues for the 16 weeks were estimated at \$55,853,000 compared with \$55,121,000 for 1952.

► Spyros Skouras, 20th Century-Fox president, at his press conference in New York last week confirmed a report that the company was departing from its announced policy of making all future productions in CinemaScope for the filming of "Water Front," to be produced personally by Darryl Zanuck and directed by Elia Kazan. The film, scheduled to go before conventional cameras in July, said Mr. Skouras, represents a "previous commitment."

► As an economy move RKO has ordered the discontinuance of exhibitor trade screenings wherever possible. Branch and district managers have been advised that there may be certain situations where the screenings will have to be continued, particularly in bidding or competitive spots where exhibitors insist on seeing a picture before negotiating. In these situations managers have been instructed to invite exhibitors to screenings being held for exchange staffs or for publicity reasons.

► An all-time record for a 14-week run at the RKO Palace theatre in New York has been set by Danny Kaye. By the time his run ends April 26, he will have grossed \$893,630. The management has extended his engagement three times since he opened January 18. Now Danny returns to Hollywood to fulfill motion picture commitments.

► A House Judiciary Committee decision to tie a bill setting up a uniform Federal statute of limitations on private anti-trust damage suits together with another bill to give courts authority to award less than treble damages will probably have the effect of killing both bills, Washington observers believe.

ON THE HORIZON

► "The drive-in theatre is rapidly becoming a community asset. You must vigorously protect the high standards you have set for your drive-in theatre—you must be constantly vigilant to see that the new people who come into our industry are properly indoctrinated and do nothing to damage the reputation you have worked so hard to maintain."—Robert J. O'Donnell at the Texas Drive-in Theatre Owners Association convention held last week in Dallas.

► Arguing that the independent producer must be given an opportunity to recoup his investment on high budget pictures of unusual quality, Samuel Goldwyn this week answered exhibitor criticism of the terms at which "Hans Christian Andersen" is being offered. "I believe in a com-

pletely free and open market for pictures for buyers and sellers alike where the basic standard of price is the value of the product to the ultimate consumer—the public," he said. "I have fought hard and expect to continue to do so against any artificial barriers which interfere with open competitive conditions under which I can sell my pictures and the public can exercise its freedom of choice to see them or not."

► If the economic pressure currently bringing about retrenchments and curtailments in major studios continues unabated for long there is considerable likelihood that contract producers will be found converting to what may be termed pseudo-independent status. A goodly number of them discussed the matter at length Monday at a luncheon meeting of the Screen Producers Guild, the consensus being that a producer is better off by and large if he takes a percentage-participation in a picture over which he is also given control, from casting through marketing, than he is on straight salary.

A Full Century Old, Exhibitor Is Looking Toward New Horizons

The oldest active exhibitor on record in the world today, Abraham A. Spitz, will celebrate a century of living at a

birthday party given in his honor May 1 at the Hotel Sheraton-Biltmore in Providence. Proof of Mr. Spitz's vitality—and example to his younger colleagues—is given in his office hours, which are early morning to 4 P.M. every day.

One hundred years ago, he was born in Bangor, Me. His first experience in show business came as a very young man when he became manager for M. B. Leavitt's Gigantic Minstrels. This taste for the industry never left him. Several years later he borrowed

\$25 and started his own successful minstrel show, which included boxing exhibitions given by John L. Sullivan.

After operating a theatrical agency in Boston, Mr. Spitz became manager of the Pawtucket, R. I., theatre. He later took over the lease of the old Lathrop Opera House in Providence, where the Keith-Albee now stands. He transformed this theatre into the Nickel, which the venerable exhibitor claims was the first regular motion picture theatre in this country.

His next big achievement came when he constructed the old Empire, a well-known film and vaudeville palace in Providence which was torn down in 1915 to make way for a boulevard. Since then he has owned or operated a succession of successful theatres. In 1932 he became associated with Judge James Dooley and in 1938 he joined forces with Ralph Snider.

Today he is in fine health and looking forward to his birthday celebration.



A. A. Spitz, long ago.

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This week in pictures



3-D DAY in Los Angeles, as Warners' opened its "House of Wax" with an around the clock affair at the Paramount Downtown. At the "Stars' Premiere," the eight o'clock showing, are, above, Jack Warner, production chief, his daughter, Mrs. Bill Orr, and Mr. Orr, left; and, left, Harry M. Warner, president of the company, and Mrs. Warner.



by the Herald

PLANNING the 1953 Joint Defense Appeal; the scene at a New York luncheon last week, with Edwin Weisl, film division associate chairman, speaking, and William German, chairman, presiding. The drive for funds will begin in mid-June, those present decided. Mr. Weisl spoke of the need for money, and stressed that the JDA's work buttressed the American way of life.



FISHING is the topic, as Wometco circuit's Sonny Shepherd, Universal-International's vice-president, William Goetz, and that company's retired sales chief, Billy Scully, meet at the Roney Plaza, Miami Beach.



by the Herald

ANNA MAGNANI comes to town—New York. One of several parties sponsored by Italian Films Export was at the Savoy Plaza. Miss Magnani is publicizing the American premiere of her latest starring vehicle, "Bellissima."



by the Herald

ARLENE DAHL and Fernando Lamas, stars of Paramount's "Sangaree," as they met the press, over cocktails, in New York last week.



by the Herald

ROBERT HENRY, center, is shown in New York planning his new theatre, the Queen Elizabeth, Montego Bay, Jamaica, West Indies, with J. Robert Hoff, left, president of the Theatre Equipment and Supply Manufacturers Association, and Walter La Chicotte, New York equipment exporter. The 1,000-seat house will cost \$100,000, invested by local people.

NAT LIEBESKIND, right, this week became vice-president and general manager of International United Films, New York, distributing foreign product. Mr. Liebeskind has had a long career as distributor and exhibitor here and abroad.



by the Herald



IN DALLAS, at the Texas Drive-In Theatre Owners Association convention, left: Jack Farr, Claude Ezell, Robert J. O'Donnell, and Charles Weisenburg.

ON THE SET of Paramount's "Those Sisters From Seattle," star Teresa Brewer welcomes W. D. Washburn, left, Park Theatre, Wautoma, Wis., and Bernard Okun, Biltmore Theatres, Toronto.

3-D THE STAR OF Cinerama SMPTE MEETING Gets Bigger

All Aspects of New Medium to Be Examined During Sessions in Hollywood

Papers on 3-D, wide-screen and stereophonic sound systems will be given featured importance at the 73rd convention of the Society of Motion Picture and Television Engineers getting under way Monday at the Hotel Statler in Los Angeles and running through May 2. A record turnout of producers and directors is expected for the meeting, which originally had been scheduled to end May 1.

Jack Servies, SMPTE convention vice-president and vice-president of National Theatre Supply, said in New York this week that 61 technical papers and demonstrations of many new film processes, including Cinerama, CinemaScope and Universal's process for giving an illusion of depth to conventional films, were on the schedule.

Many Television Papers

The advance program also shows many television papers on the docket for the television engineers who will meet during the week at the Los Angeles Biltmore Hotel with the National Association of Radio and Television Broadcasters.

Among the speakers will be Mitchell Wolfson, former president of Theatre Owners of America, who, on the opening day of the convention will discuss 3-D, wide screens, theatre television and drive-ins. The technical sessions will include addresses by Dr. Harvey Fletcher, an authority on sound and hearing; R. A. Sherman, of Bausch & Lomb, on stereo vision; and J. A. Norling, R. J. Spottiswoode and A. J. Hill in a panel discussing stereo production and exhibition.

A screen brightness symposium and papers on drive-ins are designed for the interest of equipment men and exhibitors, particularly an address by R. L. Estes, of Eastman Kodak, on "effects of stray light on projected picture quality." Also offered will be many papers on high-speed photography in industrial, military and aircraft research.

To Speak on Telemeter

Speaking on the second day of the meeting will be L. N. Ridenour and G. W. Brown, of International Telemeter Corporation, an affiliate of Paramount Pictures, who will attempt to show the practicality of motion picture distribution through pay-as-you-see home television.

The following are the highlights to be featured in the day-by-day sessions of the convention:

April 27: Stereophonic sound; stereophonic motion pictures, with descriptions of

current processes in use by Paramount, Warner Brothers, MGM, and RKO Radio, with demonstration films.

April 28: Television session at CBS Television City, including an address on the increasing of the efficiency of television station operation by R. A. Isberg, Palo Alto consulting TV engineer; stereoscopic motion picture symposium; television session including talks on Telemeter, a progress report on NTSC color and closed circuit video recording.

April 29: Drive-in theatre and film editing session; high speed photography field trip to Naval Ordnance Test Station's Morris Dam Facility at Azusa; symposium on screen brightness.

April 30: Open house at Hollywood Film Laboratories; General session covering reports on a self-blinded reflex 35mm motion picture camera, 16mm and 8mm motion pictures, and film dimensions; and a film processing session.

May 1: Sound recording and reproduction session; high speed photography session; and wide-screen picture and stereophonic sound session at the 20th Century-Fox, Western Avenue studios.

CinemaScope Is Shown At New York Roxy

The first demonstration of 20th Century-Fox's CinemaScope wide-screen process in the east was held Friday morning at the New York Roxy theatre. Following this demonstration the company planned showings in Philadelphia, Detroit, Chicago and Boston. The showings will be extended to 11 other key cities during the next two months. Earl Sponable, director of research for the company, arrived in New York from the coast this week for the demonstration.

Rename 3-D Shorts

The three-dimensional shorts produced in England by Stereo-Techniques and distributed here by Sol Lesser, have been renamed "Royal Flush."

AT&T Links TV Line

Station KTNT-TV in Tacoma, Wash., has been linked to the national network television hookup by a new microwave placed in service by the Pacific Telephone and Telegraph Co. and the long lines department of A.T.&T.

Buy California House

E. A. Giannaros has purchased the Clovis theatre, Clovis, Cal., from Mr. and Mrs. H. Bradley Fish. Mr. Giannaros, who has traveled extensively throughout the world, has served as an engineer in private practice as well as for the national government.

A king-sized Cinerama screen, larger than the ones currently in use in the New York and Detroit engagements, has been installed for the Los Angeles engagement of "This Is Cinerama," opening April 29 at the Warner Hollywood theatre.

The screen measures 27 feet high and 74 feet from side to side, compared to the 22 by 64-foot screens previously used. The company announced that the latest installation is expected to provide the prototype for future engagements of the process.

Announced during the week as the locale for the fourth engagement of the Cinerama program is the Palace theatre in Chicago. Arrangements were concluded by Joseph Kaufman for Cinerama Productions and Otto Eitel and James Costen for the Palace, where the installation is expected to be ready for a July opening.

The Los Angeles premiere, incidentally, is being preceded by a saturation campaign of radio and TV spot announcements and will be covered exclusively by NBC television crews. Because of the demand for tickets, a second premiere, with all the trimmings, will be held the following evening also.

MGM Plans Installation of Wide Screens Abroad

MGM will install its new panoramic screen (aspect ratio: 1.75 to 1) in all its overseas theatres, Arthur M. Loew, president of Loew's International, announced this week in New York. Mr. Loew said a test engagement of the new screen, designed to give a "new look" to conventionally photographed product, at Liege, Belgium, had proved successful, critically and box office-wise. The feature, "Ivanhoe," did 127 per cent more business at the Liege engagement than at the MGM Antwerp theatre where it was projected in the standard way. Beside the new screen, all that was needed for the Liege showing, said Mr. Loew, was a lens having a focal length of 3.75 instead of the regular 5.25, and a slight alteration in the aperture plate.

SMPTE Not Testing 3-D, Wide-Screen Equipment

There will be no testing, rating or endorsing of any 3-D or wide-screen equipment by the Society of Motion Picture and Television Engineers, it was announced by Boyce Nemec, executive secretary. Mr. Nemec said this statement was made to clear up reports the organization had received that it is testing and approving 3-D products.

Plan CinemaScope Film

"Sitting Bull," to be produced by W. R. Frank and directed by Sidney Salkow, will be the first independent production to be made in the CinemaScope process. United Artists will distribute the film, in color by Technicolor.

STRONG INDUSTRY TAX CASE WINS SUPPORT

Treasury Is Opposed to Relief Now, But Trade Gets Favorable Hearing

by J. A. OTTEN

WASHINGTON: The Treasury Department this week went on record as opposing at this time an exemption for film theatres from the admission tax. The stand, not unexpected, was made known to the House Ways and Means Committee even as committee members heard the industry present its well-documented case Monday in Washington for the repeal of the 20 per cent Federal levy.

Questioning from committee members through the day-long hearing showed that not only were the members familiar with theatre conditions and problems in their own districts, but that many seemed to favor the Mason bill, which would give motion picture theatres relief.

Meanwhile the committee was told by the Council of Motion Picture Organizations in a joint statement filed by Col. H. A. Cole and Pat McGee that the survival of the motion picture theatre rests on the removal of the tax.

The effect the Treasury viewpoint will have on the voting is a big question. The Treasury position was not made public at the hearing but was sent privately in a letter to committee chairman Reed (R., N. Y.). Committee officials refused to make the letter public but it was learned the Treasury's stand was that the bill would lose too much revenue at a time the Treasury is badly in need of dollars, and that the bill must be blocked.

Even if the committee should report out the bill, the Treasury's opposition means trouble for the measure further along the legislative path, such as in reaching the House floor or in passing the Senate.

Expects Measure to Be Reported Out

Chairman Reed said he thought the Mason bill would be reported out by his committee, but that he could not say just how soon. He indicated he might not report out this bill or any other until the House leadership permits a House vote on his bill to reduce individual income taxes.

Rep. Dingell (D., Mich.) pointed out that he had introduced a bill similar to Mason's. Rep. Mills (D., Ark.) after the hearings said he thought the industry had "made a good case" and that the bill would be reported favorably out of committee—"if Reed ever calls a session to take it up."

Rep. Camp (D., Ga.) said the "industry is sick." Unless it can get some relief,

SEES 5% LOCAL TAX IF FEDERAL IS REPEALED

WASHINGTON: A spokesman for the American Municipal Association declared that cities would not levy more than a five per cent theatre admissions tax if the Federal levy were repealed. Randy H. Hamilton, AMA Washington director, strongly urged the House Ways and Means Committee to repeal the 20 per cent admissions tax. Asked how theatres would benefit if municipalities put on a tax once the Federal impost is removed, he said: "I am certain that the tax would not be more than five per cent."

"until it organizes its forces, the industry as a whole will practically fail."

The hearing opened with a screening of COMPO's "The Case Against the 20 Per Cent Admissions Tax," a special picture emphasizing darkened marquees. Each member of the committee was told how many theatres had closed in his own district and the effect of the closings on other businesses was played up. The commentary pointed up the decline in total receipts, showed individual exhibitors telling how much they are losing and how much they pay in admissions taxes. The industry was not asking a special favor, the film pointed out, since it would still pay dozens of income, license and other taxes.

Contends Exemption Would Mean No Loss to U. S.

Exempting theatre admissions from the 20 per cent tax would not mean a Treasury loss, the film said, and showed how an exemption would stimulate an increase in attendance which would bring more money into the Treasury through increased corporate and individual income tax collections.

Following the film, spokesmen for COMPO presented the rest of the industry case to the committee. Mr. Cole, former Allied States Association president; Mr. McGee, Theatre Owners of America vice-president; and Robert Coyne, counsel for COMPO, were assisted by Alfred Sindlinger, research expert, who worked up the statistics which were presented to the committee and which showed the current precarious conditions in the industry. Mr. Cole and Mr. McGee filed COMPO's formal prepared statement and spoke briefly but effectively.

Mr. Cole emphasized that while theatres closed at the rate of three a day in the first three months of this year, closings dropped to less than three a week when the Mason

bill hearings were announced. "This reflects the hope that the hearings would bring relief. What would happen if the trend again goes the other way, God knows."

Rep. Dingell declared he "couldn't think of anything more useless" than a closed theatre. "As a motion picture house comes into a block, business rises," he said. "As it closes, business drops in the community and especially in the block." The 20 per cent tax, he went on, "was a super-duper sales tax which is a curse and which is unfair. I suggest that the motion picture industry get together with other businesses under a similar handicap and come here to Congress and fill our Congressional halls with your people in order to show Congress how you feel about this excise tax."

The plea by COMPO for the tax elimination pointed up the assertion that if the admission tax is removed, the resultant collateral taxes from the film industry will more than compensate the Treasury.

Highlights of the industry's arguments before the committee were:

1. The admission tax has pre-empted for the Government most of what would have been a normal price rise in theatre tickets during the period of inflation, thus enfeebling the financial structure of the industry.

2. Since 1946, in contrast to unprecedented national prosperity, the motion picture industry has been on a disastrous downgrade.

3. The admission tax returns to the Government decreased from \$300,000,000 in 1946 to \$211,000,000 in 1952.

4. A total of 5,038 theatres have closed since 1946 and are closing at the rate of three a day.

5. If the admission tax is not removed, a total of 5,347 theatres, or 29.2 per cent of all theatres now open will close in the next 12 months.

Pointing out that the figures collected for the presentation were assembled by Sindlinger and Co., a statistical organization, Mr. Cole and Mr. McGee said that the statistics, which had been submitted to the Treasury and the Joint Committee on Internal Revenue Taxation, had drawn no serious criticism from either of the government agencies.

On Monday 43 Congressmen and one Senator testified before the Ways and Means Committee in favor of the Mason bill.

During the past week two more New York newspapers came out editorially for the repeal of the tax. The *New York Daily News* and the *New York Journal American* both pointed out the unfairness of the 20% admission tax.

TITANIC

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TELLS THE WORLD IN NATION-WIDE ABC-TV TELECAST!

"'Titanic' is Titanic! Great and thrilling story! Skillfully filmed by one of Hollywood's greats!"

ED SULLIVAN



TELLS THE WORLD ON CBS-TV!

Millions coast-to-coast will see first public TV preview of highlight "Titanic" scenes on May 10th telecast of ED SULLIVAN'S top-rated show, "TOAST OF THE TOWN"!

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TELLS THE WORLD IN NATIONALLY SYNDICATED COLUMN!

"Clifton Webb's best role!"

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at Chinese, L.A.!
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with BRIAN AHERNE · RICHARD BASEHART

Produced by CHARLES BRACKETT · Directed by JEAN NEGULESCO

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THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

Terry Ramsaye Says

Broadway Likes 3-D



CLOUR COMPLICATIONS—If one is to take at par the enthusiastic advance reports on the latest demonstration of Radio Corporation of America's natural colour television, the amusement institution is confronted with a magnificent set of new impending disturbances. It is represented that the RCA system is totally compatible, meaning that it delivers an image which can be received in black-and-white by existing sets without attachments. It is also indicated that reception in colour will require a new receiver.

This will pose a pretty problem in the matter of advertising sponsorships, what with the uncertainty of the amount of more costly distribution of colour in varying sales areas. The bookkeeping might be intricate, and even now the costs of television production are producing important sponsorship problems.

The tenor of official utterances would indicate that television is not in really super-heated headlong haste about getting colour into mass operation. Meanwhile as it impends it adds not a little to the concerns of the motion picture which must contrive to live with television, come what may. It also seems highly probable that in time there will be a perplexing wrestling to be had over 3-D in television.

All that, however, is unlikely to be coming with a rush. It will have to percolate, for a while.



THE CHAPLIN MATTER—The exile of Charles Chaplin became a formal fact on April 10 when, as now revealed by the Department of Justice in Washington, he surrendered his re-entry permit in Switzerland. He is a British subject. He had been for forty years a resident of California, the whole of one of the most creative of screen careers.

This is an unhappy ending, with which we properly may be no more content than he. He is the while, it has been made apparent, welcome in his native Britain and received in high places. Doubtless the British Government knows quite as much and probably more about Mr. Chaplin and his politics than we do.

Some of the observations of the conservative *New York Times* are relevant. When the Justice Department took the remarkable step of announcing two days after Mr. Chaplin sailed for Europe that his right of re-entry would be challenged, *The Times* remarked: "... unless there is far more evidence against him than is at

the moment visible... the United States will not dignify itself or increase the national security if it sends him into exile." The sequel comment in the same paper includes: "We hold no brief for Mr. Chaplin's private life or public views, but there is something just a little ridiculous in the United States of America indicating it is frightened of Charles Chaplin."

At the time, two months before the national election, that the Department of Justice made its remarkable headline commanding announcement about Chaplin, it was having some conspicuous troubles of its own.



BIG 3-D PERIL—Motion picture making is of course an art, but some expert technological attention can help. Consider the problem of the closeup and exaggerated perspective in the tri-dimensional processes. Herbert Barnett, who carries the imposing authority of the presidency of the Society of Motion Picture and Television Engineers, and also the executive vice-presidency of Cinerama, Inc., in a recent speech revealed some possibilities.

"Closeups in stereo films," he observed, "must be handled as tenderly as bombs."

"For example, in a 3-D short now in distribution, a famous ballet dancer pirouettes in a medium shot. As her outstretched arm swings toward the camera, it suddenly elongates from its normal twenty-five inches to 8½ feet. Everyone in the first ten rows ducks. Imagine what would happen if Miss Jane Russell...!!!"

It would be a hit.



THE HARDY SCOT—In this period of high sensitivity about racial reference in films, the printed page and mass-communications in general, by a casual Sunday thumbing of magazines and newspaper and their advertising one is impressed with evidence that the Scots do not care a damn. The Scot in kilts is conspicuously used as a symbol of thrift and economy, even to penuriousness jokingly treated in word and picture. To do the like of that about any other of our racial components would bring outcries from organizations and violent protesting letters charging discrimination. The reason: the Scot, commonly a decided individualist, is not on the defensive and is belligerently, independently tending to his own business, without crying out loud. As a policy it works.

Patrons along Broadway in New York this week continued to show more than usual interest in 3-D films, with the result that Warner Brothers' Natural Vision feature, in WarnerColor and WarnerPhonic sound, "House of Wax," at the Paramount continued its pace-setting with a second week total of approximately \$118,000.

Columbia's "Man in the Dark," also was doing well. A good \$15,500 was recorded for the second weekend and \$23,500 was forecast for the entire week.

Meanwhile, from other parts of the country, reports continued to come in on other, record-breaking "House of Wax" engagements. The attraction broke all existing house records in Milwaukee, Dallas, Houston, Fort Worth and San Antonio. In a double premiere engagement at two Miami houses, the film broke the out-of-season opening records.

Warner officials took time out from counting at midweek to announce that 13 additional theatres throughout the country had contracted for use of WarnerPhonic sound systems. This brings the nationwide total at present to 59 theatres.

Red Sox Baseball Team Jimmy Fund Sponsor

The Boston Red Sox Baseball Club has accepted the invitation of the Variety Club of New England to join with the motion picture industry as co-sponsors of the Jimmy Fund charity drive. The executive director of the Jimmy Fund, William S. Koster, said that Joe Cronin, general manager of the Red Sox, will serve as general co-chairman representing baseball, and Martin J. Mullin, president of the New England Theatre Corporation and of the Children's Cancer Research Foundation, will be general co-chairman for the motion picture industry.

128 Television Stations Receive Network Shows

Network programs are now available to 128 television stations in 83 cities in the United States, it is announced by a spokesman for the American Telephone and Telegraph Company. Holyoke, Mass., station WHYN-TV, is the latest station to be connected to the Bell Telephone System's nationwide facilities by a newly constructed microwave link.

Ontario Exhibitors Plan Equipment Trade Show

The Motion Picture Theatres Association of Ontario has scheduled an equipment trade show for November 25-26 in Toronto. The group will meet in conjunction with the Motion Picture Industry Council of Canada and the National Committee of Motion Picture Exhibitors Associations of Canada.

Kirsch Told Film Will Be 3-D, Regular

CHICAGO: Jack Kirsch, president of Allied Theatres of Illinois, has received replies from five distributors which state that future productions will be in 3-D and standard form during the coming year. The distributors had been asked by Mr. Kirsch whether the companies' 3-D and wide-screen pictures would also be made available in the regular process.

Abe Montague, general sales manager of Columbia, stated that all his company's 3-D pictures would also be made in the standard form. Arthur Krim, president of United Artists, said that all 65 pictures to be released in the next 18 months would be delivered in standard form as well as 3-D or wide-screen systems. According to Al Lichtman, director of distribution for 20th Century-Fox, CinemaScope pictures would not be made for regular projection but the company's 3-D films would.

Charles Reagen, general sales manager of MGM, and Ben Kalmenson of Warner Brothers assured Mr. Kirsch that features currently produced in 3-D were also being made for normal projection. Universal, Paramount and RKO Radio had not yet replied to Mr. Kirsch's letter.

MCAA Unit Discusses Industry Telecasts

The advertising and publicity committee of the Motion Picture Association of America at a meeting last Friday in New York, discussed plans for the industry's proposed institutional television programs. The next meeting will be held in conjunction with representatives of the American Broadcasting Company, the network which is being considered to handle the show. S. F. Seadler, of MGM, completed his six-month term as chairman of the committee and was succeeded by Rodney Bush of 20th Century-Fox.

Would Add Penalty on Pennsylvania Blue Laws

Senator George N. Wade of Cumberland has introduced a measure in the Pennsylvania Senate which would substantially increase penalties for the violation of Sunday blue laws. It applies particularly to the sale of admission tickets to entertainment prior to 2 P. M. in communities which allow Sunday showings of motion pictures in theatres.

Dr. Izard Wins Award For Film Research

Dr. Ennette F. Izard, research associate of the Du Pont film department research laboratory, has won the Schoellkopf medal of the Western New York Sec-

MULVEY LUNCHEON MARKS 30 YEARS WITH GOLDWYN



JAMES MULVEY, president of Samuel Goldwyn Productions, relates some of the anecdotes of his early association with Mr. Goldwyn, at luncheon in New York Monday. Mr. Goldwyn is with him, and at left foreground, Samuel Goldwyn, Jr.

James Mulvey celebrated 30 years' association with producer Samuel Goldwyn Monday at noon in New York, in the company of many friends in the industry. The occasion was a luncheon at the Hotel Sherry Netherland, at which Mr. Goldwyn was host.

Mr. Mulvey, president of Samuel Goldwyn Productions, is also a director of the Brooklyn Dodgers and head of the distribution committee of the Society of Motion Picture Producers.

To his friends he related amusing incidents of his early and subsequent work for Mr. Goldwyn, starting with the time he came from Price, Waterhouse, accountants, and was hired as Mr. Goldwyn's assistant treasurer. Mr. Goldwyn was at the time

without office or organization, his company having been sold to Metro. Their first picture was "Potash and Perlmutter."

Mr. Goldwyn has insisted with unabated courage which at times has cost money, on the quality now associated with his product, Mr. Mulvey stressed.

Tribute to Mr. Mulvey came from the other luncheon speaker, Mr. Goldwyn, who commended him for loyalty and integrity.

Among the guests were Ned E. Depinet, Judge Samuel I. Rosenman, Robert Mochrie, Walter Branson, Nat Levy, Alfred Crown, Robert Wolff, Phil Reisman, David Rose, David Golding, Martin Davis, Sylvan Ostreicher, Harry Archinal, George Slaff and Marshall Wortman.

tion of the American Chemical Society for his development of a new type of film. This new film, Mylar polyester film, is said to have unusual strength, durability and electrical properties, which is expected to widen the market for films in industrial uses. He also developed a polyester base for photographic film to add dimensional stability to the previously mentioned traits. DuPont's photo products department has begun pilot plant production on the film base and is currently engaged in field evaluation tests with a view to commercial production.

UA Acquires "No Escape"

United Artists has acquired the distribution rights to "No Escape," a Matthugh Production starring Lew Ayres, Sonny Tufts and Marjorie Steele.

Bell & Howell Announces Increase in Earnings

Bell & Howell Company earnings for the quarter, ended March 31, showed an increase of \$23,283 above the earnings for the corresponding quarter in 1952, it was announced Thursday by W. E. Roberts, the vice-president in charge of operations. The current earnings were \$315,554, or 62 cents per share, compare with \$292,271, or 58 cents per share, for the previous year. C. H. Percy, president, attributed a great part of the rise to the company's entry into the low-priced eight millimeter equipment field.

Second Drive-In Planned

Commonwealth Theatres of Kansas City has announced plans to build a second drive-in theatre at Grand Island, Neb.



PARAMOUNT

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NOW-ON THE GREAT NEW PANORAM

**A News-Making Event At The
New-Look Screen Launches The**

"One of the great pictures of the screen's first half century."

—*Motion Picture Daily*

"Sure-fire money-maker. Stevens has given it a real third
dimension of believability."

—*Time Magazine*

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STEVENS'

DUCTION OF

SHANE

TECHNICOLOR



C SCREEN AT RADIO CITY MUSIC HALL

**Show-Place-Of-The-Nation! The
World Pre-Release Engagement!**

"Nothing short of great regardless of what dimension or
in what size it is presented."

—Boxoffice

"Would be a 'big' picture even on a postage stamp screen."

—Variety

SKOURAS REPLY SCORES GREEN



TELLING THE STORY of his struggles with insurgent stockholders, and his endeavors to preserve and improve the company, Spyros Skouras, president of Twentieth Century-Fox, is shown as he sat last Thursday in the board room of the New York home office with reporters.

Spyros Skouras, president of 20th Century-Fox, met members of the press at the home office in New York last week to explain management's position in the forthcoming proxy fight with dissident stockholder Charles Green, to announce four new nominees to the company's board and the resignation of three others, as well as to discuss the latest on CinemaScope and issues relating to the company's new production policy.

Highlight of Mr. Skouras' remarks concerning *l'affaire Green* was the 20th-Fox president's charge that Mr. Green has indicated that he had every intention of liquidating the company's principal assets if he were successful in the proxy fight.

Warns of Quick Sale

"Mr. Green knows of our large assets," said Mr. Skouras. He added that such liquidation, in the form of selling the company's large film library to television immediately, the closing down of main studio properties and the transferring of production (of low budget pictures only) to the old Western Avenue studios, would permit Mr. Green and his associates to reap large and early cash dividends.

The four new directors named by Mr. Skouras are Colby M. Chester, Jr., honorary chairman and director of General Foods Corporation; General James A. Van Fleet, retired, former United Nations commander in Korea; Kevin C. McCann, president of Defiance College, formerly assistant to the president of Columbia University and for about two years assistant to the Supreme Commander of NATO, and B. Earl Puckett, chief executive officer of Allied Stores, Inc.

Their names were included in a proxy statement mailed to stockholders last week, and which covers a special meeting to be held in Wilmington, Delaware, May 8, to act on ending the cumulative voting method for election of directors, and the regular

annual meeting of stockholders to be held at the home office May 19.

The four men will succeed the following three 20th-Fox executives who recently resigned from the board: Donald Henderson, treasurer; Murray Silverstone, president of 20th-Fox International, and Wilfred Eadie, comptroller. The fourth will fill the vacancy created by the death of Seton I. Porter.

Mr. Skouras denied that the nomination of the new men to the 10-man board (others are Mr. Skouras, L. Sherman Adams, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman and William C. Michael) had anything to do with the proxy fight, but said it was simply another move in the company's established policy of getting men who will "carry out the company's moral responsibility to the public and the world."

Concerning CinemaScope, the 20th-Fox chief reported orders were coming in at the rate of 250 a week and now total 1,537. He repeated the statement made last week in his annual report concerning the company's eventual sale of its film library to TV when new processes outmode present feature films. Asked when that would be, in point of specific time, Mr. Skouras said within "three or four years—maybe sooner."

Denies Assumption

He also denied the assumption that he expected all theatres to be equipped with the 2.66 to 1-aspect ratioed CinemaScope. He believes, he said, that eventually there will be three or four different techniques developed which will have the general acceptance of the public. "There will no longer be the standardization that has existed in the past" and for meeting this end "all-purpose" screens, such as 20th-Fox's "Miracle Mirror" screens, will be developed.

Mr. Skouras termed the proxy fight "unjust and unfair" and related how he had met with Mr. Green—and appealed to him—asking that if he wouldn't drop the fight

in light of facts confirming the company's soundness, to at least delay the battle for one year. Mr. Green, he said, refused any conciliatory gestures, leaving nothing more to do but "make a stand." It was too bad, he added, that the fight came at a time when the executives should be devoting their efforts to new developments and the opportunities provided by those developments for the future.

Mr. Green's proxy statement, mailed to stockholders Monday, revealed that the dissident group represents 118,230 shares of stock. A slate of five directors, all, with the exception of one, not directly connected with the motion picture industry, was offered. They are, including Mr. Green: Patrick J. Frawley, president and director of Frawley Corporation; Harry T. Silverman, director and secretary-treasurer of Donsey Products, Inc.; Robert Roy Dann, attorney, director of Five Continent Films, Inc., since 1951, and William B. Rothschild, director and executive vice-president of M. Rothschild & Co.

The proxy called for opposition to the management's proposal to eliminate cumulative voting and proposed amendments to the by-laws calling for stockholders' authorization of employment contracts exceeding \$100,000 annually and to the certificate of incorporation.

To Fight New French Turnover Assessment

In an effort to fight the French Government's attempts to levy an additional turnover tax on revenue grossed in France, Universal, MGM and Paramount have retained counsel in that country. The French Government currently is collecting a levy of 8.55 per cent on gross business, but also wants an additional tax on the share of the gross that is remittable to New York. In addition, France wants to collect the tax for three years back with penalties, which would amount to almost \$1,000,000 for each major company.

Oregon Exhibitors Form TOA Unit at Portland

PORTLAND: Some 200 exhibitors of Oregon organized a chapter of the Theatre Owners of America at a meeting at the Multnomah Hotel here April 19. Among those present at the formation meeting were Alfred Starr, president of TOA; Herman Levy, general counsel of TOA; Mitchell Wolfson, Miami, and Roy Cooper, United California Theatres executive.

"Gandhi" Premiere Set

Gaganvihari L. Mehta, India's Ambassador to the United States, will serve as host to United Nations diplomats at the premiere of United Artists' "Mahatma Gandhi" April 28 at the Guild theatre in New York.

Open Augusta Drive-In

Donald Boardman has opened his new Forest Hills Drive-In theatre in the suburbs of Augusta, Ga. The new theatre has a capacity of 600 cars.

ABC-PT Net For Quarter \$5,732,000

Estimated consolidated earnings of the new American Broadcasting-Paramount Theatres Company for the first quarter of 1953 are \$5,732,000, Leonard Goldenson, president, said in a letter to stockholders this week. Dividends of 14½ cents on the preferred and 25 cents on the common were declared for the quarter.

Mr. Goldenson received \$184,000 total remuneration during the 1952 fiscal year, the firm's proxy statement disclosed this week. Other salaries are: John Balaban, president of Balaban and Katz, \$150,187; A. H. Blank, president of Tri-States Theatres, \$48,151; Robert B. Wilby, president of Wilby-Kinney Service, \$49,092; Walter Gross, AB-PT vice-president and general counsel, \$52,850; Edward L. Hyman, vice-president, \$52,850; Robert H. O'Brien, secretary and treasurer, \$52,850.

The company's annual meeting will occur May 19, at the Paramount Building, New York, and 18 directors are up for reelection. They are Earle E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Leonard Goldenson, Walter Gross, M. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert J. Schwartz, Robert B. Wilby and Owen D. Young.

Two Exhibitor Meets Set for Missouri

KANSAS CITY: Two meetings have been set for Missouri exhibitors. The annual convention of the Kansas-Missouri Theatre Association has been scheduled for October 6-7 at the Hotel President in Kansas City. An "All Missouri" exhibitors meeting will be held at the Lake of the Ozarks, May 5 and 6, sponsored by the Kansas City and St. Louis exchange area associations. Speakers on 3-D and new screen processes will be heard and Herman Levy, Theatre Owners of America general counsel, will report on the Senate Small Business committee hearings and the admission tax exemption situation.

Opposition to Censorship Is Voiced in Ohio

COLUMBUS, O.: Strong opposition to film censorship was expressed this week as hearings were held Monday and Tuesday on Senator Charles A. Mosher's bill to repeal Ohio's film censorship law by the Senate's Education and Health Committee. Author Louis Bromfield, in supporting Sen. Mosher's bill, said in effect that the self-regulation of the industry is sound. He urged the elimination of the state censorship board in a released statement. Five proponents of

GRADUAL CHANGE URGED BY RAIBOURN FOR TRADE GOOD

In the current 3-D and wide-screen ferment in Hollywood, brought about by the quest for new techniques, "it seems to me that the process that has to be pursued must be a process of gradual change and adjustment, for the good of theatres and business in general."

Thus spoke Paul Raibourn, vice-president of Paramount Pictures, in an informal talk last week before the Customers Brokers Association in New York. The tone of Mr. Raibourn's speech was decidedly "upbeat" ("I doubt whether motion picture business has even gotten started yet") as he described the two main categories of innovations and something of the box office power each has displayed in the cases of "This Is Cinerama" and "Bwana Devil."

Admitting that motion picture industry stock always has been "speculative" to some extent, the Paramount executive acted to correct any idea among the Wall Street fraternity that the industry's ills were due primarily to television. He cited figures to back his statement that the industry's receipts had fallen off more between 1946 and 1948 (20 per cent) when TV had yet to make its power felt, than between 1948 and 1952 (12 per cent) when TV had come to its full strength.

The big bugaboo, said Mr. Raibourn, is the 20 per cent Federal admissions tax, the elimination of which the industry is united in working for. He added that he thought the businessmen could imagine what the elimination of that tax burden would mean not only to the health of the industry but to the immediate value of company securities.

Elimination of the tax too, said the Paramount vice-president, would permit admission prices to rise in accordance with the rise in costs (which is not the case now) and in accordance with the added attraction of new dimensions of the screen. His plea for a gradual change to new dimensions reflected Paramount's policy of developing a new screen (aspect ratio 1.66 to 1) for conventionally photographed films while turning slowly to use of a more radical wide-screen process requiring a screen having a 2 to 1 aspect ratio.

In the crystal ball department, Mr. Raibourn forecast a healthy upswing in business if the present "peace offensive" is successful and that within three months technicians will have licked "the light problem" which he said now hampers some wide-screen processes. He also predicted the eventual "marriage of 3-D and the wide-screen, without spectacles."

the measure were heard Monday. Opponents of the measure will be heard April 27. The Mosher bill has the support of the film industry, much of the press, and a citizen's committee. Strong opposition to the measure comes from school officials.

Allied Rocky Mountain Group to Discuss 3-D

A discussion of the latest developments in 3-D will be the feature of the Allied Rocky Mountain Independent Theatres convention to be held in Denver May 26. The one-day meeting will be open to all exhibitors who pay the registration fee. Since Allied membership is not a prerequisite for attendance, local officers have decided to wait until they can note the registration response before choosing the site of the meeting. The day will close with a dinner and dance at the Top of the Park.

New York Fund Uses Films, TV and Radio

Films, radio and television will be used in the campaign to promote the Greater New York Fund in its 1953 campaign which will begin April 27. A trade showing of the organization's theatre and TV film was held at the Avon theatre, April 23. Films, to be used in the drive, range in length from 20 seconds to 14 minutes.

Altec Plans Expansion

Altec Service Company has embarked on a plan for the immediate expansion of its production facilities on both the east and west coasts and, at the same time, will increase its engineering personnel in the field, it was announced this week in New York by G. L. Carrington, president, following a meeting of division managers and headquarters managerial personnel at the Park Sheraton Hotel.

Mr. Carrington, who has returned to his Coast headquarters, said the expansion program was designed to meet the requirements growing out of the film industry's general acceptance of stereophonic sound and 3-D films.

"Altec realizes," it was said, "that its facilities and personnel must be expanded immediately in order to make it possible to keep pace with the demands for stereophonic sound equipment and installation which grows every day."

Regent Releases Film

Regent Productions, Inc., has released the French film "Napoleon." Parts of the film were shot inside the Louvre in Paris, one of Napoleon's palaces.

SAY EXHIBITORS ARE "SCARED"

Showmen So Testify Before Senate Group Studying Film Trade Practices

Charges that there are exhibitors who are "scared" to testify against the distributors mingled with concern expressed for the number of theatre closings throughout the country as the Senate Small Business Committee hearings on trade practices went into recess last weekend in Washington. Hearings will resume again next Monday.

The two witnesses who called some exhibitors "scared" were Beverly Miller, Missouri showman and vice-president of Allied Independent Theatre Owners of Kansas and Missouri, and E. L. Peaslee, Stillwater, Minn., exhibitor.

Mr. Miller told the committee he was convinced that "those who have the worst complaints are either temporarily salvaged so that they do nothing about them, or were intimidated." He added that although many exhibitors in his area had talked privately to him, very few had responded when asked to make a statement for the committee.

Mr. Peaslee said he discussed their complaints with a number of Minnesota exhibitors and said they wished to appear before the committee, "but I am the only fellow down here."

"They're definitely scared," he went on. "They're scared they won't get pictures from certain companies if they testify here."

Senator Schoeppel, chairman of the subcommittee holding the hearings, said that these exhibitors will have a chance to talk privately to committee investigators.

"We have had that matter come up before," Sen. Schoeppel declared. "We will probably send a staff man to two or three places in the country to follow up on that matter."

Cite Increased Total

In the closing sessions more exhibitor witnesses, mainly from Allied, gave the committee additional information on what has been the burden of exhibitor complaints to the committee—the increase in pre-release pictures.

Sen. Gillette (D., Iowa) questioned Col. H. A. Cole at length about "evidence" that theatre circuits and groups were combining with distributors to control the exhibition market. Col. Cole answered that "the only thing he could give was an accumulation of practices of such a nature" that he could only conclude that there was a combined exhibitor-distributor attempt to control the market.

"What we want to know," Sen. Gillette went on, "is if there is any evidence of

violations of legislative enactment of decrees, or if there are new monopolistic practices operating destructively."

"Hasn't there been evidence of this here?" Col. Cole asked.

"Definitely," the Senator replied.

Col. Cole described the Texas and Oklahoma situations as instances where a large circuit could determine whether increased admission prices would be charged for pre-release pictures. In Oklahoma, he said the largest circuit was Video, which did not increase its prices. Therefore, he said, no theatre in Oklahoma increased its admission prices. In Texas, he went on, the largest circuit did increase its prices for pre-release pictures and consequently all Texas theatres did the same.

Said Evidence Showed

The evidence given by Video shows that it doesn't control the market, since it refuses to go along with the distributors, Col. Cole said. He started to describe the Paramount exhibitor-distributor divorce under the Paramount consent decree and then stopped.

"And in Texas the divorce didn't take?" Sen. Gillette asked.

"That's right," Col. Cole replied. "In Texas the divorce didn't take and never has taken."

Nathan Yamins, Massachusetts exhibitor, accused the distributors of "flagrantly and knowingly violating the laws of this land by subterfuge and indirection." They violated the consent decrees, he said, by practicing block-booking, by insisting on longer runs than the exhibitor wants or usually plays and by requiring the exhibitor to charge increased prices.

Other exhibitors who voiced complaints against distributors in their locality were Allen Johnson, Grand Rapids, Mich.; Philip A. Sliman, New Iberia, La.; A. C. Myrick, Lake Park, Ia.; Benjamin Berger, Minneapolis, and Reuben Shor, Cincinnati.

The number of theatre closings has reached a point where the industry needs help, a spokesman for the National Association of Real Estate Boards said.

"I don't want to convey the impression that the theatre business will disappear completely," Hiram P. Holmes said. "But the industry needs help. It should be watched and helped if possible."

Bases Remarks on Study

Mr. Holmes, chairman of the group's economic committee, based his remarks on a survey begun by the group in January. Questionnaires on theatre closings were sent out to 1,131 local real estate boards. To date, nearly 600 communities have replied. Mr. Holmes stated, with 236 local boards reporting over 500 closings. In addition, there were predictions of pending closings and reports that an unspecified number of theatres had been demolished.

Arbitration Need Cited By Wolfson

SEATTLE: The industry "should not let the cacophony of 3-D drown out the urgent appeals of the 3-Ts—Television, Taxation and Trial in Court. The first of these we need and the other two are this industry's worst blight," according to Mitchell Wolfson, past president of Theatre Owners of America.

Mr. Wolfson was here Tuesday, accompanied by a TOA vice-president, E. D. Martin, on the first stop in a series of meetings with coast exhibitors. Wednesday he addressed a group in Portland, Thursday the board of the California Theatres Association in San Francisco, and Saturday was scheduled to meet with members of the Southern California Theatre Owners Association in Los Angeles.

At his luncheon meeting here with the Theatre owners of Washington, Northern Idaho and Alaska, Mr. Wolfson said that "there are two great needs for our industry, both of which are just as important today as they were a year ago." These, he explained, were theatre television and arbitration.

"Most of all," he said, "it is the little exhibitor who should be clamoring for arbitration, and it is folly to junk the progress that has been made." It must be emphasized, he added, "that when the courts award the Hometown Amusement Company on the Atlantic coast a million dollars in damages, it is John Exhibitor in Seattle who helps pay those damages in increased film rentals."

Admiral Theatre Sues Majors for \$600,000

The Admiral Theatre Corp., Omaha, sued in Federal District Court there last week against Paramount, Loew's, Twentieth Century-Fox, and Warner Brothers, alleging violation of the Sherman anti-trust laws, and asking triple damages totaling \$600,000. The corporation's attorney, Paul Good, said in his complaint that the same films were sold to theatres competitive to the Admiral, at lower prices and for the dates. He also complained that the distributors refused to give the Admiral clearance on second run pictures over the Military, Avenue and Dundee theatres.

Milwaukee Theatre Holds Cancer Benefit Show

MILWAUKEE: The Fox-Wisconsin theatre here raised \$13,000 in a cancer benefit show recently. Approximately 2,500 people paid \$5 and \$10 to attend the show, which featured guest performances by Jack Carson, Lola Albright, Connie Russell, Dan Dailey, Forest Tucker and Tony Romano. The show was tied in with the premiere of 20th Century-Fox's "The President's Lady" starring Susan Hayward.

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suggest pay-off bally
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never so
glamorous

Milland in
a suspense-
and-danger
role

Corey in
a thrilling
action-
performance

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of sultry love and
sudden death...from the
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MILLAND**
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COREY**

with **PATRIC KNOWLES · LAURA ELLIOT** · Written for the Screen and Directed by **LEWIS R. FOSTER** · From a novel
by Max Murray · A Clarion Production · A **PARAMOUNT PICTURE**

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART V

(Previous sections of this article were published in the following issues: February 7, 1953, page 61; February 14, page 14; March 14, page 30; April 4, page 28.)

DESPITE the success of the "anaglyph" 3-D films in the 1920s and 1930s and of the Polaroid process pictures shown at the New York World's Fair in 1939 and 1940 an entire decade passed without theatrical progress in the art. The center of 3-D activity shifted from the United States back to England where it had been during the 19th Century. In 1950 stereo motion pictures received a form of official patronage.

When the British Government organizers of the Festival of Britain came to the subject of motion pictures they decided that rather than present regular films or an exhibit of film techniques and production methods, there would be shown a program of 3-D pictures. The spotlight in an experimental theatre called Telecinema was to be shared by large-screen theatre television and 3-D pictures.

The assignment was made and accepted by a group within the industry in England and Canada, even though nothing had been done in Britain comparable to the "Audioscopiks" or the World's Fair films of Mr. Norling. On the theoretical side, Britain too was behind. Professor John T. Rule of Massachusetts Institute of Technology had been developing some of the scientific theory of stereo films. As a professor of geometry and an amateur photographer he had become interested in 3-D for teaching purposes, although he predicted in 1939 the impact on theatrical exhibition.

In 1939 Saw Change As Coming Gradually

Dr. Rule wrote in 1939, "I believe the conversion of the industry to 3-D will not be an overnight affair, but will come about gradually with the 'super-production' in the cities and working down to the cheaper films. . . . Many of us will probably see the day when flat photography will be considered out of date."

What the British and Canadian stereo workers may have lacked in experience and funds—for the Government-furnished budgets were far from lavish—they made up in enthusiasm. By the time the Festival of Britain opened at the South Bank Exhibition, London, in 1951, a group of 3-D shorts were made. They were shown at the Telecinema along with a demonstration of theatre television produced by the British Broadcasting Company.

Norman McLaren produced for the Festival

INVENTION OF "ANAGLYPHS"

The "anaglyph" 3-D process—the use of red and green viewers to separate the pictures for the right and left eye—was first described on July 12, 1858, at a meeting of the French Academy of Science in Paris by Jean Charles d'Almeida. This was the first description of a practical method of making moving stereo pictures visible to a large number of people at one time. Mr. d'Almeida, in addition to describing the color glasses system, also pointed out how mechanical devices, installed at the projector and in front of the eyes of each spectator, could accomplish the same end. While the origin of "anaglyphs" goes back to 1858, it was Louis Ducos du Hauron who three decades later applied that name to d'Almeida's 3-D system.

tival animated 3-D material that broke new ground. Other subjects were made on a contract basis for the British Film Institute. Raymond Spottiswoode served as stereo advisor for several of the projects.

The 3-D shorts, running altogether about an hour, attracted a certain amount of attention at the Festival. Permanent type of Polaroid viewers made in England were used and losses of the glasses were reported to be negligible.

Following the conclusion of the Festival a commercial company associated in the undertaking, Stereo-Techniques, acquired world distribution rights to the program outside the city of London. There the British Film Institute still controls the films. (The Telecinema of the Festival is now run as a permanent art theatre by the British Film Institute.)

British 3-D Shorts Had Good Success in 1952

The British 3-D shorts in 1952 enjoyed good success with theatrical engagements in a half-dozen European countries where the total number of spectators reached several million. Sol Lesser, American producer, saw one of these exhibitions in Switzerland last Summer, and was impressed enough to take an option for American distribution. That option was exercised immediately after the "Bwana Devil" opening in Los Angeles.

The story of Natural Vision and "Bwana Devil" which sparked the Hollywood 3-D boom are well known. In 1950 Milton Gunzburg, a film writer and former newspaper man, became interested in develop-

ing a 3-D process. In association with his brother, an eye specialist, and his wife, and a camera technician, Friend Baker, over a period of nearly three years the Natural Vision camera was developed. In working out a practical 3-D system for studio and theatre Mr. Gunzburg found that he had to build from the bottom up.

Early decisions included plans to use standard 35mm cameras and projectors, and to perfect a system that could be used in any studio and in any projection booth. Natural Vision had to persuade the Polaroid Corporation to tool up for the production of viewing classes. Mr. Gunzburg said that in order to accomplish this he had to place a large advance order. Natural Vision also obtained an agreement to act as sole sales agent to the motion picture field of the viewers made by the Polaroid Corporation. This initial agreement expires in July, 1953.

None Enough Interested To Produce a Feature

In addition to the camera and viewers other equipment had to be located, such as electrical interlocking motors for the projectors. By the time Natural Vision had a process in a satisfactory condition Mr. Gunzburg did not feel that the company was in a position to produce its own feature. The process was offered to the major studios. Some expressed interest but none to the extent of making a film.

Arch Oboler, an independent famed as a radio writer, who does his own writing, directing and producing for the screen, liked Natural Vision. An agreement was worked out for its use in the filming and exhibition of "Bwana Devil." It is no secret that the film was made under many difficulties. Most film critics have found in it little to praise. However, the public has flocked to it from the night of its premiere, November 27, at the Paramount theatres in Hollywood and Los Angeles.

The first publication anywhere of a chart showing how the Natural Vision system works appeared in an article in the November 22 issue of MOTION PICTURE HERALD by William R. Weaver, Hollywood editor.

Week by week during 1953 the news pages of the HERALD have reported developments in the 3-D production boom. Pictures of most of the cameras put together by Hollywood technicians have been published. At present the first two major company 3-D films have opened. Two more are scheduled to have their premieres next month. By the end of the year, according to present indications, at least a dozen features in 3-D will be in release. The present wave of activity in stereo motion pictures is not limited to the United States. In England, Italy, Japan and elsewhere, producers are rushing into 3-D.

The year 1953 and 3-D films will be landmarks in the history of the screen.

(The next installment of this article, dealing with the history of wide screens to achieve some of the 3-D effects and enhance the film's dramatic power, will appear in an early issue of the Herald.)



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U-I Delivers the Product with the BUILT-IN Profit!

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ON March 16 a review of the Warner Brothers' excellent "Trouble Along the Way" emanating from this machine referred to Michael Curtiz between commas as "the most versatile director on this or any continent." This sidelong observation had sprung up unbidden from a passing recollection of so many and such a variety of films bearing the Curtiz signature and the Warner Brothers trademark that a mention of the vast adaptability of his talent became imperative as well as pertinent.

Caused By Policy of Overhead Reduction

There is no connection whatever between the foregoing and the April 13 announcement that Michael Curtiz and Warner Brothers had come to the parting of their ways after 26 years of association. But there is important connection between the Curtiz-Warner separation and the drift of important talent away from important studios that set in last Fall and is progressing more and more swiftly as the young year wears on.

The Warner-Curtiz separation is quite reliably understood to have been brought about by a studio policy of overhead reduction and by a Curtiz policy against accepting less than his accustomed compensation. Doubtless there was much merit on both sides of the discussions that ended in the split-up, for a 26-year association is not a flimsy tie to snap. It is clear as day, though, that the Curtiz case stands out the way it does from a great number of similar separations simply because it ended a period as long as most professional lives are, and because it seems to signify dramatically what may be the passing of the era of long-term contracts in the production branch of the industry. There are two schools of thought about the consequences of that.

Cutting Down Goes to Core of Creative System

Broadly speaking, it's been a sort of rule of thumb around here to build up big contract lists when business is good, and to cut them down when it's bad. That rule is only theoretically operative in this period of change, however, because the cutting down has gone beyond the ranks of the dispensables, the spares, and to the very core of the creative system without which a studio is no more than a group of sound stages related by proximity only. How deeply that core can stand cutting is a grave question which appears in a fair way to get answered very soon now.

The bold view of the younger crowd

in Hollywood is that a breaking up of the long term contract system will bring about a prompter retirement of incumbents and a quicker acceptance of the new and aggressive creators. There is no denial made that this might lead to the production of some far lesser pictures as well as of some far greater ones, but there is contention that this would be a good thing in that it would expedite the failure as well as the success of a picture. There is argument, a little fuzzy, that the "inbetween" picture would be quickly and automatically disposed of, to everybody's advantage.

The opposing view holds that a creative worker on long term contract does a better job, benefitting by a feeling of at least temporary security, and developing his talent under the generally freer conditions of professional environment, than on a picture-by-picture basis. It is asserted, too, that the kind of teamwork that achieves plus results in a picture studio as well as everywhere else where people work together cannot be had under a brief-tenure setup.

Taken by and large, the question is fairly two-sided. Broken down to a single example, as in a far greater number of cases than have been or should be listed for public inspection, it is much more readily answerable.

SIX pictures, two of them in 3-D and one of these in Technicolor, were started during the week.

The 3-D job in Technicolor is "I Ride Alone," a Randolph Scott vehicle, with Claire Trevor opposite, which Harry Joe Brown is producing for Columbia release. Andre DeToth, who directed "House of Wax," is directing. The picture will be available in standard form as well as 3-D.

The other 3-D undertaking of the week is "The Moonlighter," which Joseph Bernhard is producing independently, with Barbara Stanwyck, Fred MacMurray and Ward Bond in a cast directed by Roy Rowland.

MGM's Matthew Rapp began shooting "Half a Hero," a Red Skelton offering, with Jean Hagen and Polly Bergen, and with Don Weis directing.

"Murder Without Tears" is being produced by William F. Broidy and directed by William Beaudine for Allied Artists. Craig Stevens, Joyce Holden and Richard Benedict head the cast.

"The World for Ransom" is a Plaza production with Dan Duryea. Marion Carr, Reginald Denny, Patric Knowles, Douglas Dumbrille, Nigel Bruce and Gene Lockhart. Robert Aldrich and Bernard Tabakin are producing, with Albrich also directing.

"Down Laredo Way" is a Rex Allen Western for Republic, with Slim Pickens and Donna Drake in the cast. Rudy Ralston is producer; William Witney directs.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

Murder Without Tears

INDEPENDENT

The World for Ransom (Plaza Prod.)
The Moonlighter (JB Prod., 3-D)

COMPLETED (2)

COLUMBIA

The Big Heat

SHOOTING (25)

COLUMBIA

Charge of the Lancers (Esskay Pic. Co.—Technicolor)
Miss Sadie Thompson (Beckworth Corp., 3-D, Technicolor)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)
From Here to Eternity
China Venture

INDEPENDENT

I, The Jury (Parklane Prod.—U.A. release)
Captain John Smith and Pocahontas (Wisberg-Pollexfen Prod.—Pathecolor—U.A. release)
The Great Jesse James Raid (Robert L. Lippert, Jr. Prod., Anasco Color)
Money from Home (Hal Wallis Prod., Technicolor, 3-D)
Beat the Devil (Santana Prod.—Romulus Films, Italy)

MGM

Rope's End (Technicolor)
Saddia (Technicolor)

COLUMBIA

I Ride Alone (Scott-Brown Prod., 3-D, Technicolor)

MGM

Half a Hero

REPUBLIC

Down Laredo Way

INDEPENDENT

Steel Lady (Edward Small)

Easy to Love (Technicolor)

PARAMOUNT

Those Sisters from Seattle (Pine-Thomas Prod., Technicolor, 3-D)
Elephant Walk (Technicolor)

REPUBLIC

Sea of Lost Ships

RKO RADIO

Arizona Outpost (3-D Eastman Color)
Second Chance (3-D Eastman Color)

20TH CENTURY-FOX

Twelve Mile Reef (CinemaScope—Technicolor)
Be Prepared
How to Marry a Millionaire (Technicolor—CinemaScope)
The Robe (Technicolor—CinemaScope)

UNIVERSAL-INT'L

Wings of the Hawk (3-D Technicolor—Stereophonic sound)
All-American
Ma and Pa Kettle Hit the Road Home

Columbia to Start 6 Big Musicals Before Year End

Columbia Pictures announced this week that it will have placed in production before the end of this year "six of the most important musicals in motion picture history." The six all will be in color by Technicolor and will be filmed in the company's VistaScope process which allows for either conventional or 3-D projection on a regular or a wide screen. The films include "Miss Sadie Thompson," starring Rita Hayworth; "Pal Joey," "My Sister Eileen," "The Great White Way," "The Franz Liszt Story" and "Debut."

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PRODUCTION

•Will have 'em hanging limp from **EXCITEMENT**•

"Sock thrill drama... will have 'em hanging limp from excitement!... for ultimate in audience response!... blasts its way to a wild climax!"

—**FILM DAILY**

"Intensely exciting... from opening shot to spectacular fadeout... exceptionally fine performances... will long be remembered!"

—**MOTION PICTURE DAILY**

"Keeps you on the edge of your seat from start to finish... Steve McNally is another Clark Gable... Alexis Smith just great!"

—**LOUELLA PARSONS**

"Strong suspense action-melodrama... comes off with a punch... tough... plenty of dramatic meat... Jan Sterling is a standout!"

—**VARIETY**

"One of the season's top mellers... should bring in financial returns commensurate with its high entertainment value... McNally in a brilliant performance!"

—**HOLLYWOOD REPORTER**

"Packs a terrific wallop!... will give any audience its money's worth in entertainment... potent box office names!... has one of the most unusual and hair-raising climaxes ever projected on a movie screen... super-duper suspense and action show!"

—**SHOWMEN'S TRADE REVIEW**

"Audience barely drew a breath until it broke into rousing applause at the finish... one of the most effective melodramas of recent years... figures to play its way into deep black ink!"

—**MOTION PICTURE HERALD**

SPLIT SECOND

starring **STEPHEN McNALLY • ALEXIS SMITH • JAN STERLING**
KEITH ANDES • ARTHUR HUNNICUTT • with PAUL KELLY

Directed by **DICK POWELL** • Screenplay by **WILLIAM BOWERS** and **IRVING WALLACE** • Produced by **EDMUND GRAINGER**



BRITISH PRESS FIGHT ON TAX

New Budget Calls for No Reduction, But Showmen Still Have Hope of Cut

by PETER BURNUP

LONDON: Disappointed but by no means dismayed that no tax relief came their way in Mr. Butler's "goodwill" Budget, exhibitors are vigorously pursuing their entertainment tax fight.

At first sight, the Chancellor of the Exchequer appeared to have a pronounced down in the film business. He eased Britain's staggering income tax burden; slashed purchase tax; took all entertainment tax off cricket matches.

Cut Tax on TV Purchase

Worst affront came when the Chancellor announced that purchase tax on TV sets would be reduced from 66-2/3 per cent to 50 per cent. The reduction will amount to about £10 on a £100 set; £5 on a £50 set. An enormous upsurge will occur in TV set sales to the presumed detriment of theatre business.

Political oracles, searching for the portents, point out that Mr. Butler made no reference whatsoever to the film business in his speech. That, they assert, implies that the door is left open for negotiation. Much will occur before the year's Finance Bill is written into the Statute Book some time after the Coronation. The committee stage on the bill will be reached about May 21 and that is the time when intensive lobbying invariably occurs.

CEA's General Council, meeting immediately after Mr. Butler's opening of the Budget, decided to press for yet another deputation to the Treasury. But more good is likely to accrue from the aforementioned lobbying in the Commons. Preliminary canvass of M.P.'s reveals that the industry has found an abundance of friends on both sides of the House.

May Affect U.S. Position

Inevitably, the brush-off lent voice to opponents of Eady. By common consent, all overt negotiations on the continuance of the Eady Plan are now suspended until the entertainment tax position is clarified but a seemingly inconsequent development has arisen in back-stage Eady talks which may seriously affect Anglo-American film relations.

The break-figure formula between distributors and exhibitors is closely integrated with Eady operations. Theatre men claim a new formula should be arranged in view of the increased price scales arising out of Eady.

The Kinematograph Renters Society has refused to vary the formula. J. Arthur

Rank's General Film Distributors won't adopt that attitude and threatens to break away from the Society on the issue. Distributor Rank talking as Exhibitor Rank may divert the cynically disposed. But a Rank break away from KRS could easily upset the whole rental pattern here.

Tax Receipts Down

On the very eve of the Budget the Customs and Excise authorities issued entertainment tax figures which exhibitors justifiably claimed supported their demand for tax remission. The figures showed a drop in cinema tax receipts from £3,423,000 in February 1952 to £2,896,000 in February this year. Estimated exhibitors' share in total receipts after the payment of film-hire was £3,417,280 for February 1953, a drop of £519,170.



Exhibitors here persist in their attitude of declining to be stampeded into what they look upon as a Hollywood 3-D panic. Many saw Columbia's "Man in the Dark." It was unfortunate that the film's initial screening at the London suburb of Croydon was marred by screen defects. But in any event they believe that 3-D shows are only a passing novelty. They refuse to believe their customers will accept the necessity of putting on goggles to visit the cinema and run the risk of developing into a race of astigmatics.



The trouble-rousing Association of Cine and Allied Technicians has executed another climb-down. Following a meeting between its leaders and newsreel executives the union agreed to cancel the overtime ban on newsreel workers. The Newsreel Association then said: "Normal service of the newsreels will be resumed at once and we shall reopen negotiations, interrupted by the ban, with ACT for a new wages pact."

Exports at Record

Figures issued by the Association of Kinematograph Manufacturers show that the value of Britain's motion picture equipment exports for 1952 reached a record figure of £2,008,000. That represents an increase of 21 per cent over 1951 exports when the figure reached was £1,666,000.

Exports, it is also stated, reached 121 countries compared with 107 in the previous year.

Exports to the dollar areas did not come up to expectation. Total sales to the U.S., for example, were £44,500 compared with £77,000 in 1951. The Canadian figure dropped from £84,000 to £46,500. There were, nevertheless, spectacular rises in exports to Holland, Brazil and Malaya, among others.

COMPO Tax Work Cited By Mayer

LOUISVILLE: The Council of Motion Picture Organizations' campaign to have film houses exempted from the admission tax was cited as an excellent example of what can be accomplished by industry co-operation by Arthur L. Mayer, former executive vice-president of COMPO, at the Kentucky Theatre Owners Association banquet last Wednesday.

Asserting that he believed more fully than ever in the principles for which COMPO was established, Mr. Mayer said: "The splendidly conducted current campaign to eliminate the iniquitous admission tax has an excellent chance of proving successful but win or lose, it is graphic evidence of the possibilities inherent in united action. The fact that we do not see eye to eye but rather fist to fist on arbitration or film rentals or availability dates should not stand in the way of cooperation, where only by cooperation can our mutual interests be properly protected.

"Our neglect of public relations, of research and the standardization of new processes is scandalous compared to any other big American business.

"It can be cured if the overwhelming majority of producers, distributors and exhibitors are willing to occasionally sacrifice a fast buck and personal prestige to the long hard pull and the industry's permanent well being."

CBS-TV to Inaugurate Worldwide Newsfilm

The CBS Television Network will inaugurate its own worldwide newsfilm department May 1, it was announced Monday by Sig Mickelson, director of news and public affairs. The new department will maintain its own camera and sound crews in London, Paris, Rome, Berlin, Vienna, Beirut, Tokyo, Buenos Aires and other world capitals and important news centers. Manager of the newsfilm department will be E. C. Buddy formerly foreign editor for Paramount and Pathe Newsreels, and more recently with Cinema Productions, Ltd., Canada.

SIMPP Executives Plan Foreign Field Expansion

HOLLYWOOD: The executive committee of the Society of Motion Picture Producers decided last week to expand its activities in the foreign field. Ellis Arnall, president, did not announce the extent of the expansion move. Although this new program has not been finalized, it is believed the society might add personnel to handle the increased foreign work. Mr. Arnall came to the coast from Atlanta to check on the Hollywood attitude toward this expansion program.

RKO Theatre Stock Option Plan Offered

In a proxy statement issued in New York last weekend, the management of RKO Theatres proposed an incentive stock option plan for key employees. According to the plan, the maximum number of shares to be covered is 150,000, with a ceiling option grant of 25,000 shares to Sol Schwartz, president.

Also called for in the proxy statement was the reelection of the present six-man board at the annual meeting to be held May 7 at the RKO 86th Street in New York. The proxy further stated that Mr. Schwartz has signed a new agreement which runs to April 30, 1957.

Nominees for the board include: David J. Greene, A. Louis Oresman, Edward C. Raftery, Ben-Fleming Sessel, William J. Wardall and Mr. Schwartz.

Among the items to be voted upon at the annual meeting are an amendment which will provide that the board shall have no power to grant or issue stock rights or options to officers, directors or employees without the approval of the stockholders, and a proposal to reduce the authorized but unissued common stock from 8,000,000 shares to 4,500,000 in order to reduce franchise taxes in the state of Delaware.

Schwartz, Rhoden, Hines Add to Share Holdings

WASHINGTON: The Securities and Exchange Commission has reported that Sol A. Schwartz, president of RKO Theatres, purchased 1,500 shares of his corporation's stock during March, increasing his direct holdings to 2,500 shares. Earle G. Hines, director, and Elmer C. Rhoden, vice-president of National Theatres, also bought stock in their company during the past month. Mr. Hines purchased 1,000 shares and Mr. Rhoden bought 1,500 shares of common stock. This purchase increased Mr. Rhoden's indirect holdings to 3,525 shares, while his direct holdings total 16,800 shares.

Coast Drive-Ins Settle 1950 Case with Majors

A reported settlement of between \$100,000 and \$200,000 ended the 1950 action of the Skyline and Pacific drive-in companies, of Los Angeles, which brought a claim of \$1,750,000 damages against the major distributors on charges of conspiracy to deprive drive-ins of first run films. The case had been considered precedential.

Columbia Sets Dividend

The Columbia Pictures board of directors last Wednesday declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable May 15 to stockholders of record May 1.

MOTION PICTURE HERALD, APRIL 25, 1953

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"Tops in Town"
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1st American Language Hit!

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"Silvana seethes with more
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"never seen anything like
her in 'Anna!'"

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"SIGNIFICANT BODY does her
you are convinced there's
of her!"

—N.Y. Post

"hated his violence
with the passion of
fatal love!"

—N.Y. Post



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The National Spotlight

ALBANY

The record-breaking downfall of March and first half of April crimped drive-in grosses and caused owners to moan. They had expected an "early, nice spring," in view of the open winter. Not only was the weather bad for the box office but it was harmful to vital surface of automobile theatres. . . . Visitors included Moe Dudelson, United Artists district manager, with headquarters in New York; Manny Brown, UA Buffalo branch manager; Sid Kulik, Bell Pictures, New York; Lawrence Lapidus, Warner Theatres booker in the New Haven zone offices; Edward L. Fabian, Louis R. Golding and Bernard Brooks, Fabian executives from New York; Bob Baranoff, operator of Little Falls drive-in and owner of a new outdoor theatre near Levittown, Pa. . . . Irving Shiffman is new salesman for United Artists in the exchange district, succeeding Irving Mendelson, shifted to Boston. . . . Ray Powers, long-time chief booker for Warners here but in retirement for several years, is now booking for UA.

ATLANTA

The 20th Century drive-in, Tampa, Fla. is being enlarged to accommodate 783 cars, Charley Lambert, manager of the theatre, announces. . . . The Paramount theatre here started April 23 with Warner's "House of Wax." . . . The Rialto started its third week with "Peter Pan." . . . The Buchanan, Buchanan, Ga., recently destroyed by fire, will be rebuilt at once. . . . Charlie L. Funderburke has been appointed manager of the Gem theatre, Cuthbert, Ga. He replaces Cecil Prescott, who resigned. . . . Glover Johnson, owner of theatres in Centre, Ala., said his new 350-car drive-in there would open about June 1. . . . Frank Lawery, formerly with RKO, has resigned to join the Bailey Theatres, as manager of the Panama City house. . . . Eugene Skinner, Dixie drive-in, with headquarters in Atlanta, back at his office from Charlotte. . . . The Bel-Air Theatres will open a new 700-car, \$120,000 drive-in at Nashville, Tenn. about June 1.

BALTIMORE

Newell Howard, Ulman Theatres, Salisbury, Md., was in town attending a meeting of the Allied MPTOM. . . . Governor Theodore R. McKeldin and Mayor Thomas D'Alesandro have accepted invitations to be guests at the Variety Club Tent No. 19 15th Anniversary Dinner to be held May 5. . . . Bill Myers, Echo and Deluxe, back from a trip to Centerville. . . . I. M. Rappaport and his son M. Robert Rappaport, in New York on a business trip. . . . C. Elmer Nolte, Jr., Durkee circuit executive, left for the Shrine Convention in Honolulu. . . . Judson Moses, newly appointed press representative for MGM, in this territory in for his first visit. . . . Local exhibitors scheduled

to attend the Variety Convention in Mexico include: Oscar Coblenz, Alpha; Lauritz Garman, Garman circuit; M. Robert Rappaport, Rappaport Theatres; Earl Lewis; Milton Schwaber, Schwaber circuit; Aaron Seidler, New Albert; Jack Pollack, chief barker of Tent No. 19; Chauncey Wolf, Uptown.

BOSTON

Philip Smith, president of Smith Management Company and Mid-West Drive-in Theatres, is equipping his 15 conventional theatres for 3-D. . . . 3-D magazines, acutely needed in the present market, are to be assembled and distributed by Charles Cifre, veteran theatremen, who is heading his own company at 20 Piedmont Street, ready for May deliveries. . . . Edward Michaelove, whose late father operated a chain of the-

atres in the west, has been assigned to the Boston branch of 20th-Fox as an apprentice to learn the business. . . . Clifford E. Parker, who has been with Alexander Film Company 20 years, has been promoted from northern sales manager to general sales manager for the company. . . . Dick Darby has resigned as district manager for Lockwood & Gordon to become manager of the Post drive-in, East Haven, Conn. He is replaced at L&G by Russell Ordway, former manager of L&G's Webb theatre, Wethersfield, Conn.

BUFFALO

The Paramount had a very healthy advance sale for its stage attraction, "The Biggest Show of '53," which played two shows April 23. . . . The James Broadcasting Co., Inc., has applied to the FCC for permission to erect a TV and FM radio transmitting tower in Jamestown. . . . License director Stanley P. Turkiewicz of Buffalo has filed with the Common Council recommendations for various increases in license fees. In connection with motion picture theatres, he recommended no specific figure but points out that Rochester fees range from \$100 to \$900 compared with \$50 to \$150 in Buffalo. He also recommends that vending machines and auto parking lots be licensed. . . . Elmer F. Lux, head of Elmhurst Theatres, a circuit of 18 theatres in five states, and president of the Buffalo Common Council is the subject this week in the Buffalo Beacon's series of articles under the heading of "Buffalo's Next Mayor." . . . Buffalo theatres are co-operating on a page ad in annual Page One Ball program being held early in May. . . . Dave Cheskin was chairman of the Tent 7 spring dance held last Saturday. . . . George Gammel, president of the MTPO of N. Y., western New York zone, was among those honored at the Welcome Home Party held in the Park Lane the other evening by Buffalo chapter of the Royal Order of Jesters.

CHICAGO

Otto K. Eitel, owner of Eitel's Palace, Loop first-run house, was host to Konrad Adenauer, head of the West German government, as Mayor Kennedy's personal representative. . . . Stella Biagone, owner of the Rex, De Pue, Ill., has taken the theatre back from M. E. Hedges, who has been operating it the past year, and will run it herself. . . . The North Side, Mishawaka, Indiana, has gone to a part time operation. . . . The Variety Club of Illinois annual golf outing has been scheduled for July 3 at the Elmhurst Country Club. . . . Alice Dubin, city booker for Henri Elman Enterprises (Capitol Films), is vacationing in Florida. Al Simon, film row restaurateur, celebrated his 15th year in business with an open house for members of the motion picture industry here.

(Continued on opposite page)

WHEN AND WHERE

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 12-13: Annual convention, Allied-Independent Theatre Owners of Iowa-Nebraska, Fort Des Moines Hotel, Des Moines, Ia.

May 13-14: Annual spring convention, Allied Independent Theatre Owners of Kansas and Missouri, Hotel Phillips, Kansas City.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 10-11: Annual spring convention, Allied Theatre Owners of Indiana, French Lick Springs Hotel, French Lick, Indiana.

CINCINNATI

All drive-in theatres in this area now are in full operation, despite frequent cold spells and recent unseasonably heavy snows. The Twin drive-in, however, the only outdoor theatre within the local city limits, has been open all winter, operating with in-a-car heaters. . . . Rube Shor, local circuit operator, was in Washington recently to appear before the Senate Small Business Committee. . . . Jasper Thompson has disposed of his Lakeview drive-in, at Burnside, Ky., to O. G. Roaden, head of a Kentucky chain. . . . Mr. and Mrs. Luttrell, of Jamestown, Ky., will soon open a new drive-in there. . . . Hal Howard has been granted a county permit to construct and operate a drive-in theatre near Hopkinsville, Ky., the second open air theatre in that vicinity. . . . John A. Schwalm, former veteran exhibitor in Hamilton, Ohio, has returned from a trip to New York. . . . William Dodds, manager of the Northio Paramount theatre in Hamilton, Ohio, recently played "The Bowery Boys" as a special stage attraction.

CLEVELAND

"Moulin Rouge" is the unanimous choice by Cleveland Critics Circle as best picture shown in Cleveland downtown first runs during March. . . . Mildred Cohen is the newly appointed Loew theatre district manager's secretary, succeeding Dorothy Freeman, who is being married in May to Nat Hillier of New York. . . . Alvin Golin succeeds Herbert Reed, resigned, as territorial MGM exploiter. . . . Mr. and Mrs. Herb Ochs and Mr. and Mrs. Jack Ochs were in Kalamazoo, Mich., to attend the wedding of Dolores Allen and Bob Ochs, son of Al, who operates drive-ins in Michigan and Ohio. . . . Shirley Goldman, secretary to RKO branch manager Jack Bernstein will marry Al Brauman May 3. . . . Mrs. Ernest Schwartz, wife of the president of the Cleveland Motion Picture Exhibitors Association, underwent major surgery at Mt. Sinai Hospital. . . . Paramount's Evelyn Vargo was married Saturday to Daniel Schill. . . . 3,500-seat Warners' Uptown theatre which recently celebrated its 25th anniversary, has gone on a week-end policy for the first time in its 25-year history. Julius Lamm, manager there for the past 22 years, is transferred to the circuit's Colony theatre as manager succeeding Lou Milder who is transferred to the Vogue.

COLUMBUS

City attorney Richard Gordon filed an appeal from the Appellate Court decision which reversed a Municipal Court decision in a charity bingo case here. Gordon reiterated his stand that charity bingo is illegal in an opinion requested by Safety Director Donald Cook. Gordon's opinion left police with no choice other than to enforce the law. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, will address the Round Table Club of Dayton, Ohio, on May 7. . . . City parking commission has approved the \$1,425,000 city parking garage on E. Long St. . . . West Fifth Avenue drive-in is expected to open May 1 at 900 W. Fifth Ave. by Frank Yassenoff. Drive-in has a 550-car capacity and is reported to have cost \$100,000. It is the first drive-in here to be erected within the city limits and has heating facilities so that it can be operated on a year-round basis.

KOREAN VETS ON MANAGER STAFF OF COLUMBUS LOEW'S

COLUMBUS: The new assistant manager and student assistant manager of Loew's Ohio, here in Columbus, are both veterans of the Korean conflict. Each is happy to be back in the theatre business and each plans to make theatres his lifetime career. Dudley Lacey, veteran of 15 months in Korea and six months in Japan, is the assistant, and Clarence Lanthorn, who was a radioman in a B-29 crew for 13 months, is the student.

Mr. Lacey broke into the theatre business at the age of 16 as an usher at the Midway and Fairborn in Fairborn, Ohio, his home town. He enlisted in the Army in 1948 for three years and then re-enlisted for an additional year. He was a sergeant in the supply services in Korea. He returned to this country in 1951 and was stationed for nine months at Camp Atterbury, Indiana. While there he assisted in the operation of five post theatres. Mr. Lacey became assistant at Chakeres Capitol in Frankfort, Kentucky, last fall, and joined the Ohio staff in January. He is



Dudley Lacey



Clarence Lanthorn

the son of Mr. and Mrs. Lee O. Lacey, Fairborn.

Mr. Lanthorn, who started as an usher at the Ohio while in his teens, was chief of service when he left. He joined the U.S. Air Force in June, 1949. His squadron was based in Japan and made sorties over the Korean combat zone. He served four years and attained the rank of staff sergeant.

DENVER

J. E. (Tommy) Tompkins, 78, in the theatre business in Colorado Springs, Colo., since 1911, died there April 12 after a long illness. His theatres, the Ute, Trail and Tompkins, are now a part of the Cooper Foundation Theatres. . . . Tom Knight, Acme, Riverton, Wyo., owner, who repeatedly makes mercy flights in his plane to take persons to hospitals in a hurry, was honored by being included in the Denver Post weekly Hall of Fame. . . . C. Bruce Newberry, sales manager for Republic, and Francis Bateman, western division manager, were in three days for conferences with Gene Gerbase, branch manager. . . . Mel Madero is the manager this year of the Kar-Vu drive-in, Brighton, Colo. . . . Frank de Voracek will manage the Starlite drive-in, Rapid City, S. D., this summer.

DES MOINES

Presentation of the 3-D film, "Bwana Devil," at the Paramount in Waterloo has been postponed indefinitely due to a dispute over projectionists' salaries. Robert Leonard, Paramount manager, said projectionists want a 10 per cent wage boost and employment of another operator. Glenn Barker, president of the local union, said operators would have to work longer hours at the same salary if a wage adjustment were not made. . . . Variety club held a dinner party at the Standard club April 18. . . . Tamsin Wolfe is the new PBX operator at Warners. She replaced Shirley Arehart. . . . Flu is hitting film row again. . . . Owen Johnson, of Fort Dodge, is the new manager of the Princess theatre at Eagle Grove. He succeeds Leo Peterson who left the Central States house several weeks ago. . . . Horace Spencer has taken over management of the Ritz at Chariton, succeeding Richard Gray, resigned to enter business in Des Moines. . . . Robert Byers of Osceola has bought

the Osceola theatre from V. J. Shipwright, who operated the house for the last 11 years. . . . Ray Miller, who operated the Lorimor at Lorimor for a number of years, has died in Des Moines at the age of 66. He had been a resident of Lorimor for 15 years and had suffered from diabetes.

DETROIT

National Allied will hold a buyers meeting here April 30 and May 1 to discuss unfair tactics by film companies in film rentals. . . . Dave Idzal, managing director of the Fox is spending \$75,000 to prepare for the coming of CinemaScope. Saul Korman, circuit operator, is also preparing for CinemaScope for his 10 theatres. . . . Gene Duffield, salesman for National Theatre Supply, became the father of a baby girl. . . . John McMahon, former salesman for Paramount in Buffalo, has joined RKO here, replacing the late Rot Carrow. . . . Several local drive-ins are planning to show 3-D pictures. . . . "Moulin Rouge" at the Fox is breaking all records in its third week at the Fox. . . . J. Oliver Brooks, former Butterfield Theatres executive, is now with Special Pictures.

HARTFORD

The eight-story Kilfeather building, more commonly known as the Film Exchange building, New Haven, has been sold by Harry B. Frank and Henry Blum of New York, to the Hofwal Realty Corp., also of New York, for a reported \$385,000. . . . MGM, RKO, Columbia and other exchanges are among tenants. . . . Paul Sullivan has been named manager of the Blue Hills drive-in theatre, Bloomfield, Conn. . . . Michael Masselli, manager of the Plainfield theatre, Plainfield, Conn., married Miss June Cleary of Hartford. . . . Peter LeRoy of the

(Continued on following pages)

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Blue Hills Drive-In Theatre Corp., has been recuperating from surgery. . . . Frank Lynch, with Skouras Theatres for more than 20 years, has been named manager of the Meriden theatre, Meriden, Conn. Lynch, who was with the MGM New Haven exchange, succeeds William Pilot, resigned.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their annual spring convention at French Licks Springs Hotel June 10 and 11, preceded by a board meeting June 9. It will be primarily a fun session. . . . Truman Renkusch, ATOI president, went to Washington for the hearing on H.R. 157, to exempt film houses from the 20 per cent amusement tax, this week. . . . The Indiana theatre played to capacity for two per formances of "The Biggest Show of 1953" Thursday night. . . . L. E. Goldhammer, AA division manager, was here Monday to set up release of "The Roar of the Crowd" May 30, date of the annual 500-mile race at the Speedway here. . . . Satch Hall and Gabriel Dell, the Bowery boys, are booked at the Lyric in their comedy act the week starting Wednesday.

JACKSONVILLE

B. B. Garner, Lakeland, head of the Tadar circuit, visited Glenn Gryder and Mame Newman in the company's booking office. . . . Roy Smith, Jacksonville Popcorn and Candy Company, called on Floyd Theatres' managers in Haines City, Lakeland, and Tampa. . . . Jack Riggs has left Paramount Enterprises in Miami to work as a salesman out of the UA booking office here. . . . Byron Adams, UA district chief, Atlanta, was here for talks with O. O. Ray, Jr. . . . O. O. Ray, Sr., veteran head of the Paramount film exchange, has retired, and Ed Tanney has been promoted to the job. . . . Nat Williams, Jr., Interstate Enterprises, Columbus, Ga., was at the Columbia branch office. . . . Harold Poppell, Telco theatre, West Palm Beach, and Hugh Martin, Sr., MGM theatres, Clermont, made booking trips to several branch offices. . . . Max Stetkin, MGM booker, has a new daughter. . . . W. H. Smith, Dixie Theatres, Brooksville, was in the Columbia offices.

KANSAS CITY

Kansas City had opportunity to meet two famous motion picture personalities last week; Mary Pickford, here promoting sales of defense bonds; and Farley Granger, here for personal appearances in connection with the opening of "Hans Christian Andersen" at the RKO Missouri. . . . Plans for the spring convention of Independent Allied of Kansas and Missouri, April 28-29, Hotel Phillips, were advanced at a meeting of the board of directors April 16. . . . Next 3-D at the RKO Missouri is "House of Wax," May 13. . . . A. L. Kolitz, district manager, RKO, visited J. H. Lewis, branch manager at Kansas City, recently.

Charles Knickerbocker, operating the Liberty, indoor theatre, Columbus, Kansas, in on a buying trip. . . . The Roxy, downtown subsequent run of Durwood Theatres, reopened April 15—after being closed for repairs of damage to the lobby by a fire.

MEMPHIS

Jimmie Singleton, who operates the New and Star at Marked Tree, the Tyro at Tyroneza and the Grand and Trumann drive-in at Trumann, has bought another Arkansas drive-in; the Poinsett drive-in, Marked Tree, from Paul Shaffer and Robert Bradley. . . . M. A. Lightman, Jr., Malco Theatres, Inc., made a business trip to Fayetteville, Ark. . . . Ed Williamson, former branch manager at Memphis and former chief barker of Memphis Variety Tent 20, was in town for a visit from Dallas where he is now district manager for Warner. . . . S. J. Lee, branch manager, St. Louis, was a visitor at United Artists-Memphis exchange. . . . It is unusual for a film to be held over a second week in Memphis. However, Loew's State held over "Call Me Madam" for a second week and Loew's Palace held over "Hans Christian Andersen" for a third week. . . . W. O. Taylor, Uptown, Dresden, Tenn., was in Memphis buying 3-D equipment for his theatre.

MIAMI

With the seasonal closing of the Paramount in Palm Beach, Fla., Florida State Theatres' S. E. divisional supervisor, Al Weiss reports that manager Robert Battin has moved down to manage the Sheridan, Miami Beach, and George Krevo has migrated north to Jacksonville to manage the Palace there. . . . Manager Walton Oaker-son of the Essex has a new assistant, John Allen. . . . At the Tower, Bill Goller's new aide is James E. Rice. . . . The McComas-owned Tropicair and Dixie drive-ins featured an extra added attraction recently with the appearance of W. H. Hill's Society Circus. . . . Lou Weinberg, circuit sales manager of Columbia Pictures, with headquarters in New York, is vacationing with his wife here at the Roney Plaza.

MILWAUKEE

All the theatres in the Milwaukee and Wisconsin exchange area that booked the Tom and Jerry Birthday Party shows have had packed houses, including the Capitol at Manitowoc; the Rauli at Oshkosh; the Orpheum in Madison; and the Brommark in Iron Mountain, Mich. . . . John P. Adler is looking for a general manager for his 10-13 drive-in at Marshfield and his indoor theatres. . . . Elroy Luedke, city manager for Delp Theatres at Marquette, Michigan, won a home sewing machine from the Home Sewing Machine Co. for his campaign on "Plymouth Adventure." . . . The Cancer Benefit show, held at the Fox-Wisconsin theatre here, was a terrific success, and they collected \$13,000 towards the county's goal. The house was packed with \$5 and \$10 seats.

MINNEAPOLIS

Herb Greenblatt, RKO district manager, was in. . . . Harry Weiss, RKO Theatres district manager, returned from a swing through his territory. . . . The U. S. Senate small business subcommittee will hold hearings here late this month or early in May. North Central Allied has witnesses who will testify on alleged irregularities in competitive bidding and alleged price fixing by distributors. . . . Rufus Blair, Paramount

studio publicity man, and Dave Freedman, Paramount midwest exploiteer, were in for the personal appearances of the stars of "The Girls of Pleasure Island." . . . M. A. Levy, 20th-Fox midwest district manager out of Minneapolis, was in St. Louis. . . . Marlene Christianson is the new biller at Columbia. . . . Unseasonably cold weather hindered business at Twin Cities drive-ins. . . . Bill Brooker, Columbia exploiteer, was in for "Salome" which is set for the Orpheum.

NEW ORLEANS

The St. Bernard drive-in is the first open air theatre in greater New Orleans to bring its patrons 3-D. "Bwana Devil" opened there April 18. . . . Fred T. McLendon assumed ownership of H. C. Jenkin's Sundown drive-in, McKenzie, Ala., and will operate it under a new name, the Star-vue. . . . J. C. Stout will reopen the long-shuttered Livonia, Livonia, La. on April 26. . . . Charles Waterall, Sr., advised that operations at Bolinger, Bolinger, Ala., have been suspended indefinitely. . . . Vernon Pellegrin, son of Ussy, manager of the Rex, Chauvin, is in bed with a heart ailment. . . . Wm. Briant, manager, Twentieth Century-Fox, plans a regional demonstration of CinemaScope here some time between May 1 and May 15. . . . The Belmont, Pensacola, Fla., has closed. Another scheduled for closing is the Sorrento, Sorrento, La., on April 30.

OKLAHOMA CITY

Arthur Gorman Pickett, 68, advertising director for all Paramount theatres in Arizona until his illness 2 months ago, died at his home in Phoenix, April 6. . . . Gordon Leonard, manager of the Criterion theatre, has returned from a few weeks' vacation in California. . . . At the Harbor theatre April 11, all kids were given a model jet plane free. . . . Cecil B. DeMille, veteran producer, was scheduled to visit Tyler, Texas, April 25 as guest of the East Texas Shrine Club. DeMille is one of the fifteen special envoys of Shriners hospitals for crippled children. . . . "Down Among the Sheltering Palms" is showing at two theatres here, the Criterion, and the Plaza.

OMAHA

Mrs. Louis Heel, veteran of the movie business at Fullerton, Neb., died April 10 in a Grand Island hospital after a lengthy illness. She had operated the Fullerton theatre following her husband's death a year ago, assisted by Mons Thompson, exhibitor at St. Paul, Neb. . . . Ed Kugel, Holstein, Ia., and George Monroe, Jr., of the Fort theatre at Kearney, Neb., are now being served by the Theatre Booking Service. . . . MacDonald Carey, a native of Sioux City and an Iowa U. grad, was on the dinner-dance program celebrating the 75th anniversary of Creighton University. . . . H. A. Van Husan, who retired after 40 years as owner of the Western Theatre Supply firm, has joined his wife in Richmond, Va., to visit his daughter and son-in-law. . . . Tony Goodman, Warner salesman, escaped injury in a three-car collision on a downtown street. . . . Ruth Cogley has replaced Joe Weiss, now RKO booker, in the office of the Co-Op Theatre Service.

(Continued on opposite page)

PHILADELPHIA

Bob Hanover, who took over the Byrd, closed for many months, is reopening the neighborhood house. . . . Bob Day, with Blumberg Brothers, theatre equipment firm, and George Wilson, New Jersey projectionist, have taken over the operation of the Sherwood and will operate the house on a lease. . . . Fred von Steuben, assistant manager at the Earle, Allentown, Pa., becomes manager of the College in that city, succeeding Harold E. Bell, who left to manage his own drive-in at Danville, Pa. . . . Burt Stanley, who has managed the suburban Haverford for 20 years, is in the Montgomery County Home recovering from a stroke. . . . Warners' Eoyd, major center-city first-run, will close down temporarily next month to allow for the installation of Cinerama equipment. . . . Bill Sage, manager of Jack H. Greenberg's Roxy, Northampton, Pa., is recuperating from surgery at the Allentown Hospital, Allentown, Pa. . . . E. E. Ness opened his new Family drive-in with a 200-car capacity at Amity Hall, Pa. . . . The March of Dimes collection in Reading, Pa., reached an all-time high of \$39,134, of which \$3,647 was turned in by the theatres.

PITTSBURGH

Universal-International placed "Gun-smoke" and "Pa and Ma Kettle on Vacation" simultaneously in 30 district theatres and the combination clicked immensely at the box-office. . . . John D. Walsh, manager of the Fulton theatre, and his wife, Ann, recently celebrated their 21st wedding anniversary. . . . Danny Sutton of the Warner was raised to assistant manager of the Stanley. Hal Coleman came downtown from the Schenley to replace Sutton. . . . Roseanna Fineberg, secretary of the Associated Drive-In Theatres, has announced her engagement to Bert Solomon. . . . "Moulin Rouge" got away to an opening \$23,000 week in Loew's Penn. . . . Morry Berman and the Variety Post have been praised for doing a swell job hosting the weekly Family Night at the Variety Club. . . . Bob Murphy moved from the Strand to the much larger Columbia house in Erie.

PORTLAND

Two more advanced-price pictures hit the Portland screens this week while two just completed their runs. This marks the 5th and 6th in that category this month, with one more still to go. . . . Jack Braxton, J. J. Parker United Artists theatre manager, announced his resignation and will open the 500-car Auto-Vue theatre in nearby Camas, Wash. Construction is under way, and the house is set to open in June. . . . George Stoller, Camas restaurant man, is his partner. . . . Phyllis Saxton has resigned as secretary of NSS here and Marie Jones has replaced her. . . . Barney Rose, UI district sales manager, in town. . . . So is Max Bercutt, WB field man. . . . Keith Petzold, Broadway theatre manager, is temporarily handling publicity and promotion for Portland J. J. Parker houses.

PROVIDENCE

The Carlton theatre was the scene of the R. I. premiere of Silvana Mangano in "Anna," Italian film. . . . Several attractions

were held over for a second week, including "Hans Christian Andersen" at the RKO Albee; "Salome" at the Strand; "Trouble Along The Way" at the Majestic; and "Call Me Madam" at Loew's State. With the exception of the film at the Majestic, all were presented at increased prices. . . . The Uptown came out with a combination Encyclopedia and Dictionary deal. With every adult admission ticket purchased on Sunday and Monday evenings a volume will be given patrons for the next 12 weeks. A 35c service and handling charge is the only extra. . . . In the local censorship department here, Safety Commissioner John B. Dunn has promoted Lt. George E. O'Dowd, head of the anti-vice and gambling squad, to captain in the police department. At the same time Commissioner Dunn announced the merger of the office of city censor with that of the bureau of license enforcement, with Captain O'Dowd in command.

SAN FRANCISCO

Activity centered around MGM with the expected arrival of two important visitors from New York. Irving Helfont, assistant to western sales manager George A. Hickey, will be here April 27 and Emery Austin, assistant to Dan Terrell, head of exploitation, is set to arrive April 29 for a meeting at the St. Francis Hotel to be attended by Ted Galanter, western division press representative and his assistants Alan Wieder of Seattle and Edward Beck of Los Angeles. . . . Gene Haydon will open his new Virginia City theatre, there, early in May. . . . L. S. Hamm, president, California Theatres Association, was hospitalized for a checkup and is reported in fine fettle. . . . Charles N. Reynolds, father of Clif Reynolds, assistant to M. Spencer Leve, Northern California division president, Fox West Coast, died suddenly following a heart attack at his home in Van Nuys, April 9. . . . Jules Kirstin, NSS clearing house, became a citizen the same day his son Gary was inducted into the Army.

ST. LOUIS

The American Red Cross thanked the exhibitors of this territory for splendid co-operation in recent drive. . . . April 25 was set as the important meeting of St. Louis Loge No. 19 of the Collesseum of Motion Picture Salesmen of America. The meeting will decide the Loge's program for the rest of the year. . . . Ray Parker, manager of the Parker's Skyline drive-in at Natural Bridge and Airport Roads, was re-elected Mayor of Brentwood, Mo., a suburb of St. Louis. . . . Mike Lee, UA manager, back from a trip through Kentucky and Tennessee. . . . Hap Eaton, RKO publicist, now makes his headquarters in St. Louis. . . . Mrs. Walter Timm, local film exhibitor, in Missouri Baptist Hospital. . . . Herman Ferguson of Malden, Mo., has recovered from injuries received in an automobile accident which happened several months ago.

TORONTO

A donation of \$800 has been made to the Ontario Association of Film Councils by the Atkinson Foundation which owns the Toronto Star. The money will be used to finance two three-day summer courses on the use of films in the community. . . . John

Brown of the Lindsay Thursday Post has been appointed manager of the Downeyville Road drive-in theatre, near Lindsay. . . . Win Barron, Paramount Canadian publicity chief, back in harness after a heart attack. . . . Douglas Stanger has purchased the Qu'Appelle theatre, the only one in Qu'Appelle, Sask., from J. D. Gunn. He has renovated it, replaced some of the chairs and renamed it the Starlit. . . . A trade show of equipment is being planned by the Motion Picture Theatres Association of Ontario, with Arch H. Jolley as liaison officer. Date is Nov. 25 and 26. The Motion Picture Industry Council of Canada will meet on the afternoon of Nov. 25, following the session of the National Committee of Motion Picture Exhibitors Associations of Canada.

VANCOUVER

"Spud Hudson," who operates two theatres and a drive-in at Lloydminster, Alberta, was a visitor to Vancouver. . . . Ross Beesley, ASN cameraman, and his wife are on a holiday in old Mexico. . . . Mrs. Isabel Grayburn, wife of the manager of the Plaza theatre, is hospitalized after an auto accident. . . . Stella Skulsky, of the Paradise, is engaged to Ron Stickland of Vernon, B.C. . . . Bob Murphy, Paramount manager, is happy at the grosses being racked up by "The Greatest Show on Earth" at Famous Players suburban houses. . . . Alex Barclay, of the Strand Trail and winner of the "Holiday in Hawaii" concession contest of Confection, Ltd., is back from Honolulu. . . . Walter Mead, owner-manager of the Paramount drive-in, Burnaby, is increasing car capacity by 300 autos to handle overflow crowds. . . . Many theatres in the three Prairie provinces are having 3-D equipment installed. . . . Ariadne Szent-Miklosy, of the Odeon district office, will marry Lindsey Crawford. . . . Bill Pilkie, of Vermilion, is taking over a new theatre in Edmonton.

WASHINGTON

Peter DeFazio, branch manager for Warner Bros. Distributing Corp., resigned as of April 10. . . . Briefly hospitalized this past week were Willis Warren, motion picture technician specialist for the Department of State's Motion Picture Service, and Nathan D. Golden, director of Motion Picture, Scientific and Photographic Products Division of NPA, Dept. of Commerce. . . . Florenz Hines, assistant to Frank La Falce at Stanley Warner, has resigned to act as public relations officer for the Raleigh Hotel. . . . Percy A. Booth, 49, treasurer of Sam S. Shubert theatre, died on April 10 of a heart attack. . . . Nathan D. Golden has been admitted to practice law before the Supreme Court. . . . The old Seco theatre on Georgia Avenue, Silver Spring, Maryland, formerly operated by Warner Bros. theatres, is being taken over by Sam Roth and will be remodeled to seat 600.

3-D VIEWERS SERVICE

As far back as 1924 we manufactured and supplied 3-D VIEWERS and also handled Press Books, special advertising inserts for publications as well as 3-D Viewers for Lobby Displays. We are again able to supply this service and VIEWERS for 3-D black and white films since our productive capacity can turn out millions weekly.

FREEDMAN DIE CUTTERS, INC.

Wm. A. Freedman, Pres.
285 Lafayette St., New York 12 Tel. WO 2-2117

People in The News

HARRY DRESSLER has been promoted to Paramount sales manager for up-state Pennsylvania, succeeding HERBERT GILLIS, recently promoted to branch manager in Cincinnati.

ALBERT E. ROOK has been appointed southern division manager for the I.F.E., it was announced by BERNARD JACON, vice-president in charge of sales.

JOHN J. FITZGIBBONS will receive the brotherhood award of the Beth Shalom Synagogue Brotherhood at the organization's dinner meeting April 27 in Toronto.

CECIL B. DEMILLE has been asked by the State Department to recommend changes in the department's overseas film program, it was announced by ROBERT L. JOHNSON, head of the department's International Information Administration.

MERVYN HOUSER has been named eastern director of advertising and publicity for RKO Radio, it was announced Monday by PERRY LIEBER, national director of advertising, publicity and exploitation.

HUGH FULTON has been elected a member of the board of directors of Technicolor, Inc., it was announced by Dr. HERBERT T. KALMUS, president and general manager. LEONARD LYON, Sr., has been elected as a member of the board of Technicolor Motion Picture Corp.

C. BRUCE NEWBURY, recently appointed Republic director of sales, is currently touring the company's branches. While on the Coast, Mr. Newbury will confer with HERBERT J. YATES, president, on forthcoming production and sales plans of the company.

DAVID B. WALLERSTEIN has been named to the board of directors of Balaban & Katz Corporation, it was announced at the weekend.

BILL HENDRICKS has been appointed studio publicity director for Warners, it was announced by MORT BLUMENSTOCK, vice-president in charge of publicity and advertising. He succeeds ALEX EVELOVE, who resigned.

Pictures, Adolph O. Schimel, vice-president of Universal, was named chairman of the drive for the motion picture and affiliated industries.

MPAA To Meet May 1

The annual meeting of the Motion Picture Association of America has been set tentatively for May 1 in New York. The session had been originally for March 30.

Technicolor Votes 2 for 1 Stock Split

The board of directors of Technicolor, Inc., at a meeting in New York last Wednesday voted to split the corporation's stock at the rate of two shares for one. Stockholders will be asked to approve the action at the annual meeting May 15.

Other proposals to be submitted to stockholders at that meeting will involve changing the shares from no par value to a par value of \$1, eliminating preemptive rights and reducing the capital of the corporation to the par value of the new shares.

In the opinion of the board, the reclassification of the shares from no par value to \$1 par value will result in the payment of lower transfer taxes by stockholders on the transfer of their shares, and the increase in the number of shares outstanding should broaden the market for the stock.

Technicolor's counsel believes the proposed split would constitute a tax-free exchange under the provisions of the Internal Revenue Code.

The board also declared a dividend of 50 cents per share, payable May 12 to stockholders of record April 27.

Dr. Herbert T. Kalmus, Technicolor president, told the board that with present company facilities all the new methods of photography can be used to deliver release prints made by the usual Technicolor dye transfer method.

To Honor Fabian and Rosen At New York UJA Affair

S. H. Fabian and Sam Rosen of Fabian Theatres will be the guests of honor at the annual luncheon of the Amusements Industry for United Jewish Appeal of Greater New York May 26 at the Plaza Hotel. At an organizational meeting last week in the office of Barney Balaban, president of Paramount

TOA Names Convention Committee Chairmen

Committee chairmen for the convention and trade show of the Theatre Owners of America to be held at the Conrad Hilton Hotel, Chicago, November 1-3, have been named by David Wallerstein, convention chairman. Serving as chairmen for the meeting are John Balaban, James Costen, George Kerasotes, Al Kvooll, Edwin Silverman, Abe Platt, Charles E. Lewis, Charles McBreen, Elmer Upton, William K. Hollander, Nate Platt, Charles Cottle, Herb Wheeler, William Holden, Ralph Smitha, Harry Lustgarten, Alex Halperin, Dave Jones, Mrs. John Balaban, Mrs. James Costen, Mrs. Edwin Silverman and Mrs. David Wallerstein.

Cinecolor Stockholders to Vote on Change of Name

Cinecolor Corporation stockholders will be asked to vote on a change of name for the company at a meeting to be held next month on the coast, it was reported in New York this week. It has been proposed to change the name to Color Corporation of America, with no brand name for the process itself. Thus a producer would be able to use his own name in connection with the color.

M-G-M TRADE SHOW-MAY 20th

"THE AFFAIRS OF DOBIE GILLIS"

ALBANY	20th-Fox Screen Room	1052 Broadway	5/20	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/20	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/20	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/20	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	5/20	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/20	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/20	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/20	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/20	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/20	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/20	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	5/20	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	5/20	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/20	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/20	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/20	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/20	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/20	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/20	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/20	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/20	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/20	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/20	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/20	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/20	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/20	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/20	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/20	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/20	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/20	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/20	2 P.M.

M-G-M presents "THE AFFAIRS OF DOBIE GILLIS" starring Debbie Reynolds
Bobby Van • Bob Fosse • Story and Screen Play by Max Shulman
Directed by Don Weis • Produced by Arthur M. Loew, Jr.

"What the Picture did for me"

Allied Artists

WILD STALLION: Ben Johnson, Edgar Buchanan—Played this with RKO's "Water Birds" to an average weekend. Weather good. Played Friday, Saturday, April 3, 4.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Columbia

CRIPPLE CREEK: George Montgomery, Karin Booth—Very good western with plenty of action, which is what our patrons like. Play it if your people like westerns. Small town and rural patronage. Played Friday, Saturday, February 27, 28.—Baumann & Laird, White River Theatre, White River, So. Dak.

HIT THE HAY: Judy Canova—Judy still knows how to dish the corn, and this was chuck full. The opera singing could have been left out to good advantage. Give her more western songs to sing and she will be bigger than ever. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

PAULA: Loretta Young, Kent Smith—If you haven't played this, you are sure missing a good bet. We did very well with it. Columbia has some very good pictures and they treat you fairly—which is more than I can say for some of the other companies. Give them a chance—you won't be sorry. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Hallmark

PRINCE OF PEACE, THE: Ginger Prince, Darlene Bridges—A special Easter week booking which gave us 100% extra business. Used tabloid heralds, featured it on our program cover and bought radio time—result, terrific business and many appreciative comments for playing it this time of year. Our print was bad, the color of the film poor and acting amateurish, but the audience didn't complain, so why should I? Played Friday, Saturday, April 3, 4.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Metro-Goldwyn-Mayer

CALLAWAY WENT THATAWAY: Howard Keel, Dorothy McGuire—This one was liked by all who came to see it. We played it late in bad weather. I believe a small town or situation could do very well with this one, as we thought the trailer was very good. Weather—blizzard. Very small town and rural patronage. Played Saturday, Sunday, February 28, March 1.—J. R. Snively, Leith Opera House, Leith, No. Dak.

EVERYTHING I HAVE IS YOURS: Marge & Gower Champion—As expected, I starved on this musical. The picture is very good, but my patrons don't go for a musical. These two kids are wonderful—please put them in something besides a musical next time. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

GIRL IN WHITE, THE: June Allyson, Arthur Kennedy—I didn't see this one but it drew well and comments were favorable. You can play it any time. Played Friday, Saturday, March 27, 28.—Baumann & Laird, White River Theatre, White River, So. Dak.

JUST THIS ONCE: Peter Lawford, Janet Leigh—A nice comedy played late. Liked by all who saw it, but many were at basketball tournament. There also was a snow storm which stopped traffic. Still kept out of the red. Small town and rural patronage. Played Friday, Saturday, March 13, 14.—Baumann & Laird, White River Theatre, White River, So. Dak.

SCARAMOUCHE: Stewart Granger, Janet Leigh—A big costume picture in fine color, but my patrons had no idea who "Scaramouche" was or what it meant. Few probably remember from school days who

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Sir Walter Scott was result, very weak attendance. Played Monday, Tuesday, Wednesday, March 16, 17, 18.—Bob Topman, 90 Drive-In Theatre, Baldwin, Fla.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—Phew! Clothespins should have been furnished with this one. MGM slipped up on this picture. Might do fair on double bill, but don't play it single. Played Sunday, Monday, April 5, 6.—Howard McGill, Elmore Theatre, Eclectic, Ala.

YOU FOR ME: Peter Lawford, Jane Greer—A little picture with big entertainment. This kept everyone in stitches from beginning to end. Good double bill picture. Played on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This is not a war show but is a very good action drama which the whole family can enjoy. Played to above average crowds. Weather—blizzard. Small town and rural patronage. Played Wednesday, Thursday, February 18, 19.—Baumann & Laird, White River Theatre, White River, So. Dak.

GREATEST SHOW ON EARTH: All Star Cast—A great picture. We drew patrons from a fifty mile radius, but failed to play to a full house on account of basketball tournaments. Every exhibitor should play this production if he can buy it right. Weather fair in this very small town. Rural patronage. Played Friday, Saturday, Sunday, Monday, February 20, 21, 22, 23.—J. R. Snively, Leith Opera House, Leith, No. Dak.

JUMPING JACKS: Dean Martin, Jerry Lewis—A very good comedy which drew well and everyone enjoyed. Weather was good and everyone seemed to be out. Played Sunday, Monday, March 29, 30.—Baumann & Laird, White River Theatre, White River, So. Dak.

MY SON, JOHN: Helen Hayes, Van Heflin—This is one picture that every showman should play (figuring from the patriotic point of view), although you will probably lose your shirt, like we did. Wonderful acting by Helen Hayes does not make up for the slow story and too much conversation. Had the first walk-out we've seen in our theatre. Weather fair. Very small town and rural patronage. Played Saturday, Sunday, March 14, 15.—J. R. Snively, Leith Opera House, Leith, No. Dak.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelley Winters—Another big picture which is no good for real small towns. Fine acting, with sadistic theme that brought out a few new faces but kept the old ones home with their TVs. With high percentage lost money, though loss was small. Played Monday, Tuesday, Wednesday, March 23, 24, 25.—Bob Topman, 90 Drive-In Theatre, Baldwin, Fla.

RED MOUNTAIN: Alan Ladd, Elizabeth Scott—Although Ladd's speech did not carry too well on the print we had, the beautiful scenery and the plot of the picture made up for this and we played to a full house. I believe this would go well in any situation. Weather good. Small town and rural patronage. Played Saturday, Sunday, March 28, 29.—J. R. Snively, Leith Opera House, Leith, No. Dak.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—The best Bob Hope picture since "Paleface." Box office good; weather good. Played Sun-

day, Monday, March 29, 30.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Very good. This has everything for action fans. Played Friday, Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

TURNING POINT, THE: William Holden, Alexis Smith—Good story, good company and good cast. Will do well on any day. You can't go wrong by playing it. Played Tuesday, Wednesday, April 7, 8.—Howard McGill, Elmore Theatre, Eclectic, Ala.

RKO Radio

DANGEROUS PROFESSION: George Raft, Pat O'Brien, Ella Raines—Any more like this and I'll be living "A Dangerous Profession." Let's try and knock out TV, not help them! Played Wednesday, Thursday, March 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—The young folks here like the "Tarzan" pictures and all came, as usual. Very good crowds and weather good. Played Wednesday, Thursday, March 25, 26.—Baumann & Laird, White River Theatre, White River, So. Dak.

Twentieth Century-Fox

ART FILMS: Congratulations, Fox, on bringing the arts to ordinary people. These shorts are wonderful. You show just enough paintings to keep the ordinary crowd quiet in this series. Only complaint is that all these shorts have been released practically one after another, and that's not good for policy. Why kill it? The Technicolor work in these shorts is out of this world—breath-taking in parts.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

I'D CLIMB THE HIGHEST MOUNTAIN: Susan Hayward, William Lundigan—We picked this up late—one of the few pictures that never grows old and everyone seems to enjoy. Played to a very good midweek crowd. Thank you for this one, Fox. Weather good. Played Wednesday, Thursday, April 1, 2.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

KANGAROO: Peter Lawford, Maureen O'Hara—Not too bad. Our patrons thought they were in to see more of Australia and its wild life. Fox could have made this one a real honey and one of the top pictures of the year. Somewhere it slipped badly and no bouquets were thrown at me if it comes to that, no bricks either! It had the title this time, but no kangaroos! Color, in Technicolor, was the redeeming feature of this film. Play it—you won't lose or make a fortune. Played Friday, Saturday, March 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

LYDIA BAILEY: Anne Francis, Dale Robertson—A good action drama that drew a full house both nights with good comments. Don't be afraid to play it if you haven't. Played Friday, Saturday, April 3, 4.—Baumann & Laird, White River Theatre, White River, So. Dak.

MONKEY BUSINESS: Cary Grant, Ginger Rogers, Marilyn Monroe—Although we did excellent business with this one, opinions were hopelessly divided. Many

(Continued on following page)

(Continued from preceding page)

thought it the best comedy they had seen in years, and the amount of laughter proved this. Others thought it too silly for words. I say play it—as long as you can show a good profit, why worry if a small section doesn't like it? We can't please all. Played Friday, Saturday, February 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—A really clever and delightful comedy. Exceptionally well done, and something quite different for a change. It held the interest of all, and very few seemed disappointed. We did well with it, and although South Africa's big power "Sunday Times," and its little critic panned this one, the public came to see for themselves and wondered what all the fuss was about! Played Friday, Saturday, March 13, 14.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—A wonderful show, played a bit late but good any time. Those who saw it expressed their pleasure, and those who couldn't get in expressed regret. Roads almost impassable. Small town and rural patronage. Played Sunday, Monday, March 1, 2.—Baumann & Laird, White River Theatre, White River, So. Dak.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—We didn't do too well at the box office, but it's no fault of the picture. If you haven't played this, leave an open date, giving it preferred time. Many of our patrons liked it better than any picture they had ever seen. It has good humor, suspense, beautiful scenery, plus a good plot. Weather fair. Very small town and rural patronage. Played Friday, Saturday, April 4, 5.—J. R. Snively, Leith Opera House, Leith, No. Dak.

ADMIRAL WAS A LADY, THE: Edmond O'Brien, Wanda Hendrix—Who cares? Send this one to TV. Let them suffer! Played Wednesday, Thursday, March 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—This picture scheduled for four days and it ran six. All liked it immensely except a little old lady who couldn't stand the jet noise. This film did the best at this theatre and topped the house record for "The Quiet Man." My patrons eat up Sir Ralph. Could have played it three weeks—the greatest! Played Friday, Saturday, Sunday, Monday, Tues-

day, Wednesday, February 13, 14, 15, 16, 17, 18.—Ed Rosenfeld, Trans-Lux Theatre, New York, N. Y.

LOVE HAPPY: Marx Brothers—We all love the Marx Brothers (except a handful), yet we were very disappointed with this one. With the marvelous talent that they have, do you mean to tell me that better stories cannot be found for them? And why not find one that can make full use of their musical talents? Just as they got into their musical stride, they were switched to something else. Let the Marx Brothers make a picture giving full vent to their musical instincts and capabilities. Come on, Groucho you can do better than this. I listened to all your TV programs while in the States—there's nothing better! Played Friday, Saturday, March 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

MUTINY: Angela Lansbury, Patric Knowles—They came from all over to see this one. Story, acting and Technicolor all very good, and it makes ideal Sunday-Monday entertainment. Lots of action—these King boys make them so they move, and that's what the action crowd wants. It can be recommended to most houses, except perhaps the arty ones. My congratulations are thrown in also to United Artists whose top (young) brass are really going to town lately! Played Sunday, Monday, March 15, 16.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

NEW MEXICO: Lew Ayers, Marilyn Maxwell—Quite an enjoyable western with a different touch. Performances good with enough action to satisfy the action fans. Good story and the color (Anasco) was indeed very good. Could suggest this to most houses. It won't lose you any money. Played Sunday, Monday, February 22, 23.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Started double feature policy for last half of week with this fine comedy which I coupled with Warner Brothers' "Lion and the Horse," which made a good combination and brought out increased crowds. Several said they came especially to see Bonzo. A couple of patrons asked if Bonzo had died. Can you answer this? I have been so busy the past year that I must have missed the news item if it is so. This is the first Bonzo picture I have played, and I sure hope he is not dead. These pictures are both fine, clean family entertainment that will be appreciated in small towns. Played Thursday, Friday, Saturday, March 9, 10, 11.—Bob Totman, 90 Drive-In Theatre, Baldwin, Fla.

HAS ANYBODY SEEN MY GAL? Piper Laurie,

Charles Coburn—An all around good picture. Many of our patrons stayed away because they thought it was a musical. If your patrons like musicals, play this, although we don't think it can be classed as one. You will surprise them with lots of good humor on top of a good plot. Weather fair in this very small town; rural patronage. Played Saturday, Sunday, March 21, 22.—J. R. Snively, Leith Opera House, Leith, No. Dak.

HERE COME THE NELSONS: Ozzie Nelson, Harriet Nelson—Although we played this one very late, it still brought in the crowd and won favorable comments. Play it—it's good any time for the whole family. Weather good. Played Sunday, Monday, March 22, 23.—Baumann & Laird, White River Theatre, White River, So. Dak.

SALLY AND ST. ANNE: Ann Blyth, Edmund Gwenn—If you live in a Catholic community, be sure and play this. Give it all the advertising you can and it will do wonders for you. We didn't gross too well as we were still in the basketball tournament slump. Weather fair in this very small town. Rural patronage. Played Saturday, Sunday, March 7, 8.—J. R. Snively, Leith Opera House, Leith, No. Dak.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A very good family comedy, a very good crowd, a very good B. O., very good comments. Roads were bad after the worst blizzard of the season. Small town and rural patronage. Played Sunday, Monday, February 22, 23.—Baumann & Laird, White River Theatre, White River, So. Dak.

Warner Bros.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—This is the type picture my patrons turn out for. Best business so far this year. Excellent color, action and business, only trouble is percentage takes profit when you do hit a good picture like this. Played Thursday, Friday, Saturday, March 26, 27, 28.—Bob Totman, 90 Drive-In Theatre, Baldwin, Fla.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—A nice little comedy. Played to a fair house. Would do better for weekday program, but no complaints. Played Sunday, Monday, March 29, 30.—Howard McGill, Elmore Theatre, Eclectic, Ala.

Raise Admission Price

The Westport Drive-in theatre, Fall River, Mass., has reopened with a 20-cent raise in admission prices.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

A STANLEY KRAMER Production

KIRK DOUGLAS in THE JUGGLER

with MILLY VITALE

Paul Stewart • Joey Walsh • and Oscar Karlweis

Screen Play by MICHAEL BLANKFORTH • Based on His Best-Selling Novel

Directed by EDWARD DMYTRYK

General Release: June

MAN IN THE DARK

starring

Edmond O'BRIEN • Audrey TOTTER

Screen Play by GEORGE BRICKER and JACK LEONARD

Produced by WALLACE MacDONALD • Directed by LEW LANDERS

General Release: June

SIREN OF BAGDAD

Color by TECHNICOLOR

starring

Paul HENREID • Patricia MEDINA

with Hans Conried

Story and Screen Play by ROBERT E. KENT

Produced by SAM KATZMAN

Directed by RICHARD QUINE

General Release: June

THE 49th MAN

starring

John IRELAND • Richard DENNING

with Suzanne Dalbert

Screen Play by HARRY ESSEX

Produced by SAM KATZMAN • Directed by FRED F. SEARS

General Release: June

THUNDERHOOF

with

Preston Foster • Mary Stuart

William Bishop

and Thunderhoof

Original screenplay by Hal Smith
Additional dialogue by Kenneth Gamet

Directed by PHIL KARLSON

Produced by TED RICHMOND

reprint

General Release: June

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

You Have to Move Fast to Stay in the Same Place

THINGS are happening in this moving picture business of ours, and with such speed that many of us will be running to keep up. They say that more has changed in three months of 3-D than in the first several years of sound. That is, on the production side, for this change hasn't affected more than about 500 theatres, to date. But production has swung vastly to the new dimensions, and there will be new boundaries, as well.

It was the Red Queen, in "Through the Looking Glass" who told Alice that she must run faster and faster to stay in the same place, and we are again reminded that our industry compares with Louis Carroll's fantasy, in more ways than one. We are in a wonderland, and it's through a looking glass, with a vengeance. We quoted this classic before, with regard to television, but now it really comes home to our own area of the allied arts.

The big changes, and the first demonstration of differences to come will be in top-bracket, first-run situations. And the turmoil in these parts will be terrific, with a scramble to come out on top, and stay there. We like the idea of standardization in 3-D, but we agree that several kinds of processes, in these first-run theatres, should be encouraged, for it is here that we will separate wheat from chaff, and where the winners and the losers will stand the best chance.

The small town theatre operator should be glad that he can sit back and watch the fracas with a substantial backlog of fine pictures, and the conviction that his public will still want to see our good old-fashioned movies, for years to come. Let the top-brackets do the worrying; they can't afford to do the experimenting.

Discussing this with one of the nation's best small town showmen recently, we said we thought his type of theatre operation had the best chance to weather the storm—not only of 3-D and wide screen, but the impact of fifty million television sets in homes within the next five years. There will always be an audience for theatres, and for

VARIETY CLUB AWARDS

Officers of Variety Clubs International, and members of the trade press in New York, viewed and judged the entries in a contest to select two winners, at the headquarters of Tent No. 35 at Hotel Piccadilly, this week.

First in the category of a press guy from a local tent, placing the best human interest story regarding Variety Club activity with a by-line writer in his hometown newspapers, was Hugo R. Vogel, of Milwaukee Tent, for a piece written by Larry Lawrence, in the *Milwaukee Journal*. Mr. Vogel gets a trip to the International Convention in Mexico City next month, with all expenses paid.

First in the division of newspaper photographs was Raymond Gathrie, of the *Philadelphia Daily News*, who wins \$300 in cash, for the best published photo of the year. He immediately donated his prize check to the Heart Fund of the Variety Club. A runner-up in this classification was John M. DiJoseph, photographer for the *Washington Post*.

There were so many good entries, and the objectives were so much to be desired, that the judges wished heartily for a chance to award all with some sort of honorable mention. John J. Chisholm, International Press Guy, from the Toronto Tent, who conducted the judging, said that 70% of the tents throughout the world had participated this year, and that the contest would be an annual feature.

good showmen who know and understand their community problems.

It becomes as simple as that: If you have been loyal to your public, they will remain loyal to you. Theatres have personality; and when that personality is a real servant of the community, the patrons in turn, will stand by.

Q Emil Bernstecker sends us a tear sheet from the *Knoxville Journal*, at Bob Wilby's suggestion, to show two front page stories of exactly opposite meaning, and says, "It's no wonder people don't know what to believe."

In these items, Evangelist Billy Graham, on tour through the Bible Belt, attacks Hollywood as "the most miserable place on the face of the earth." "I've been in the homes and offices of the stars," he told an audience of 9500, "and all the glamour and money of the film capital can't take the ache out of their souls."

Across the column, another story told of the repeat showing of "The King of Kings" at the Tennessee theatre, where Aubrey Couch, manager, reported that 2300 had seen the picture on Monday, with 1000 turned away, and that overflow crowds were being detoured to the Bijou theatre, for two additional days. The historic Cecil B. DeMille spectacle is being shown under the auspices of the Ministerial Association.

Q Seymour Morris, advertising and publicity director for the Schine Theatres at the headquarters office in Gloversville, sends us a nice tribute given to Harry Wiener, manager of Schine's theatre in Oswego, N. Y., by the local newspaper, on the occasion of the theatre's twelfth anniversary. As Seymour says, the special newspaper edition was no novelty insofar as celebrating theatre anniversaries is concerned, but the voluntary and special house advertising, on the part of the *Oswego Palladium-Times*, is distinctly unusual, and much appreciated, not only as a tribute to the Oswego theatre and its manager, but to our industry as a whole. We credit Harry Wiener for having long established direct, personal contact with his local newspaper and its staff. He cultivates their interest and approval of things he does in Oswego, and the newspaper recognizes his service to the community. This audience won't drift away, overnight.

—Walter Brooks

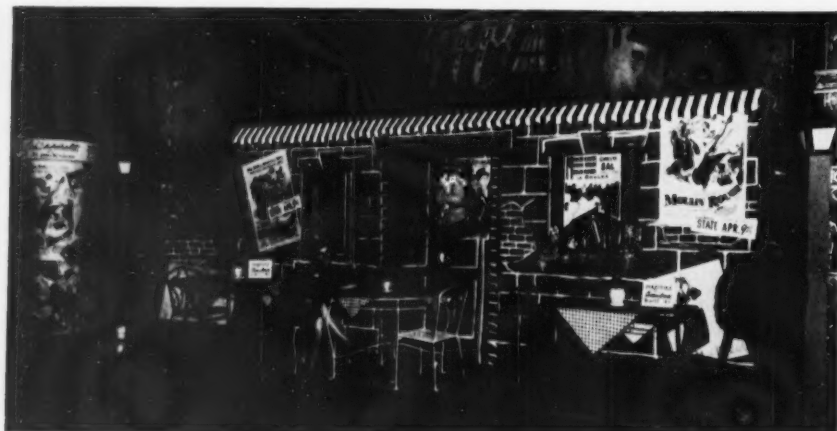
You Can Do The Can-Can!



Can-can dancers at the Petit Pigalle, which is very French, indeed, for St. Louis, putting energy in the exploitation of "Moulin Rouge."



Ballyhoo girls for "Moulin Rouge" pause to view the Pirates Alley Art show, as part of promotion for the picture at Loew's State theatre, New Orleans.



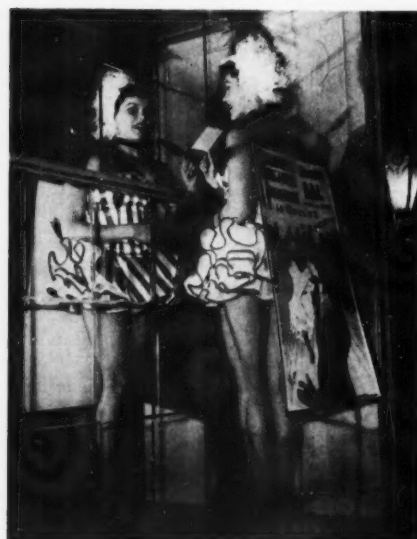
Sam Gilman, manager of Loew's State theatre, Syracuse, built a practical replica of a "Moulin Rouge" cafe as lobby display for the picture, in advance.



Harry Greenman, managing director of the Capitol theatre on Broadway, sells the 1,000,000th ticket for the run of "Moulin Rouge" to Miss Claire Sabbagh, of Brooklyn, while Estelle Richmond, who is in the picture, pins on an orchid.



Appropriately costume can-can dancers admire an original Toulouse-Lautrec poster in Jack Foxe's art exhibit at Loew's Palace theatre, in Washington.



Just one can-can girl can serve as two, if you give her an A-board and a mirror, as was done here.

\$25,000,000 In "Moulin Rouge" Ties

One of the strongest national promotion campaigns in film history has backed John Huston's Technicolor extravaganza, "Moulin Rouge" with tieups resulting in free advertising valued at well over twenty-five million dollars. United Artists, with more than its share of success stories in recent years, has reason to be proud, and the picture is already among top-money makers, although it has played only a limited number of pre-release engagements. Now, however, they begin to unwind the playdate schedule on what seems to be the company's new all-time grosser.

A big lineup of major business corporations and national organizations have contributed extensively to the pre-selling and build-up of Jose Ferrer's colorful story of Paris night life, and his extraordinary characterization of the artist, Toulouse-Lautrec, which is unforgettable. A total circulation of more than fifty million per month is reached by the International Latex Corporation's advertisements which feature Zsa Zsa Gabor, in her role in the picture. Many other national advertisers and commercial sponsors have tieups running into millions of impressions, registered with the potential movie-going public.

The New American Library have a movie edition of the book, supplied through 100,000 outlets. Random House have also supplied book stores with posters and display material. *Modern Photography* magazine is conducting a national contest in recognition of the fine photography in the film, through 13,000 camera supply dealers. The magazine wants news photos of scenes in the vicinity of theatres playing the picture, and offers fifty prizes. Great numbers of local tieups supplement the national lineup.

"Moulin Rouge" is a double-hit, because it is heading for musical honors as well. "The Song from Moulin Rouge" has been featured on top-bracket programs, and is climbing upwards on the hit parade. Sheet music and record sales have skyrocketed, with orders piling in. Dinah Shore sang the "Song" on her network show, and Doris Day, on the Jack Benny show.



Matt Saunders, manager of Loew's Poli theatre, Bridgeport, with Mrs. Saunders, right, greeting Piper Laurie, on a recent personal appearance tour in conjunction with "Mississippi Gambler."

SHOWMEN IN ACTION

Fred Gebhardt, manager of the Fox Mesa theatre, Los Angeles, Cal., sends snapshots of good lobby display and street stunts for current attractions, loaded with appeal to the younger generation.

Ed Lord, manager of the Lord theatre, Norwich, Conn., stressed the "newness" of Mickey Rooney in "Off Limits"—playing in a comedy team with Bob Hope, opposite Marilyn Maxwell.

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, placarded the screen appearance of the atom bomb, as lobby display for newsreel pictures from Nevada.

Phil Katz, always on the prowl for advertising ideas for Warner's Pittsburgh zone office, sends an "April Fool" ad which was placed as a full-page by a Pittsburgh store, and it's a marvel of good humor.

W. V. Dworski, manager of the Harris theatre, Findlay, Ohio, sends a fine example of a full-page cooperative ad in the *Findlay Republican-Courier* for "Peter Pan"—entirely paid for by local merchants, at no cost to the theatre.

Ted Davidson, formerly with Warner's in Lima, Ohio, now reports his showmanship from Walter Reade's St. James theatre in Asbury Park, where he used the Easter Parade, as promotion for "Ma and Pa Kettle."

Alfred Lowenthal, manager of Skouras Ward theatre in the Bronx, shows further use of that lobby corner, with a juke box and a pretty girl to play records from "Tonight We Sing."

Charles H. Jones, manager of the Berry theatre, Hartsville, N. C., had good cooperation from the National Guard and a special newspaper story about them, as part of his promotion for "Thunderbirds"—with his staff serving as Indians.

Fox West Coast "Showtime" tells us for the first time about a new Pete Smith short from MGM, "The Postman"—and reminds managers of the highly desirable tieups that are possible with this picture in promoting public relations.

Jack Campbell, manager of the Globe theatre, in Christopher, Ill., acted as master of ceremonies for his stage show in which a complete Easter outfit was given away for the best modeling by local talent.

Theatre Owners of Greater Cincinnati and the Cincinnati Electrical Association joined up for an exhibit of original screen costumes and promotion for mutual benefit, arranged with the sponsorship of the *Cincinnati Post* and Independent Theatre Owners of Ohio.

Schine managers are making beaucoup tieups with Kresge, Woolworth and Grant stores for the engagement of "Peter Pan"—proving that chain tieups start a chain reaction.

Jerry Fowler, manager of the Regent theatre, Geneva, booked "High Noon" and "African Queen" on a double bill, got top billing for "Five Academy Award winners"—and ran special trailer advertising.

Jack A. Sanson, manager of Stanley-Warner's State theatre, Manchester, Conn., ran another of the children's shows for which he is famous, designed to satisfy a Saturday afternoon audience.

Jim McCarthy, manager of the Stanley-Warner Strand theatre, Hartford, promoted a unique four-column spread on "Bwana Devil" and 3-D, following the current magazine pattern.

C. Granoski, manager of the 9-E Drive-In theatre, Stockton, Calif., worked up his own newspaper advertising taking advantage of the Academy Awards, using mats from Metro Service, and broke a record for Sunday-Monday run.

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., promoted a contest for "I Love Melvin" with a local camera shop as sponsor, and valuable cameras as prizes, which was a big success—the sponsors being particularly happy.

Ray E. Leveque, manager of the Albert theatre, Berlin, N. H., is another who says "both Republic and the National Guard went all out to push 'Thunderbirds' in his theatre at the local level. You could find the cooperation, if you looked.

Tommy Bryant, manager of the Newport theatre, Norfolk, Va., wrote that Columbia sent four starlets as exploitation for "All Ashore"—and we just found the pictures, detached from the letter. No wonder this promotion was a success!

Charles Reynolds, manager of the Marco theatre, Waterford, Calif., put out his own window cards and heralds for "Hiawatha"—and says "I have 488 seats and two kids in every seat"—with a special preview for the School Board.

Torrence Hudgins, of the Interstate Theatres home-office in Dallas, sending out a special publicity letter to managers on MGM's new "Nostradamus" short films, which were always popular.

E. Y. Stafford, manager of the Raleigh Road drive-in theatre at Fayetteville, N. C., had a happy Easter Egg hunt as a special attraction for children, sponsored by the City Recreation Department and the theatre.

101 BEST EXPLOITATION AIDS

Something for the Boys and Girls

12 Willis Shaffer comes up with a prize-winning campaign from the new Fox theatre, at Hutchinson, Kansas, on "Something for the Birds"—that he built around a tricky advertising slogan: "Something for the Boys," "Something for the Girls," "Something for the Birds"—which presents a combination of good exploitation ideas that can be repeated endlessly. "Something for the Girls" was a sponsored fashion show on stage, with extraordinary support from a local store. The models, all local girls, paraded in and out of a colossal wire bird cage, to win gift dresses as prizes, and the boys were judges. "Something for the Boys" was a Navy Show, on stage and in the theatre foyer and lobby, with the cooperation of the Hutchinson Naval Reserve. All the boys taking part were in Navy uniform, as well as all the theatre staff, and there were prizes for the best, with the girls as judges! The stage show consisted of Navy stunts, with various Navy apparatus and equipment, demonstrated and used as in actual training. The advertising theme of "Something for the Birds" was used as window display at the cooperating store, and as street ballyhoo.

Of course, the historic example in this category is J. P. Harrison's prize promotion in Denton, Texas, when 100 college girls, and 100 men from a nearby Army airfield, all selected by their own authorities to compete, attended a special preview at the Campus theatre, meeting for the first time for "The Mating Season."

Let's Look Back At Ballyhoo

13 Warner Brothers' new picture in three dimensions of vision, sound and color, "The House of Wax"—which, incidentally, is the first 3-D picture to make us forget to fiddle and fumble with our glasses (it was that good!)—also provided some thoughts about ballyhoo, going all the way back to the turn of the century. In "The House of Wax" we see a typical wax museum, such as were known in those days as off-the-street attractions, with sidewalk ballyhoo and other showmanship devices to draw the patrons past the ticket window. And, apparently, in 1900, they seemed to know some tricks that have been forgotten since.

What we liked particularly, was the barker, dressed in silk hat and Iverness cloak, who paraded up and down in front of the box office, and used a three-dimensional gadget to attract attention. It was an old device, popular fifty years ago, like a ping-pong paddle, with a rubber ball attached to a rubber string, so he could bat it out, cause it to gently hit passers-by, and bounce back. When you see the picture (and you must!) then note how this sidewalk barker kept these gadgets working.

And we're happy to note, on our desk today, one of those very gadgets, from Warner Brothers, a sample of a "Fli-Back" paddle, manufactured by the Fli-Back Co., High Point, N. C. (free adv.), which we hope will blanket America as a new (old) toy, quite in keeping with three-dimensional showmanship.

Try Underselling Our Experiments

14 Pierce McCoy's good handling of "Bwana Devil" at the Miller theatre in Augusta, Ga., reported last week in the Round Table, is sufficient to prompt good managers generally to go easy in offering new devices to the public with overpraise and too many glowing adjectives. Pierce was smart enough to sell them the idea, and the reason why they were wearing poloroid glasses, without making it appear that this method was a replacement of motion pictures as they've been known, and liked, at the Miller theatre, these many years. He kept his balance.

With several kinds of new things crowding the market, including new kinds of television, it's a good idea to step down the exaggeration and step up the salesmanship of motion pictures as your best entertainment. Take pains to tell and sell your public on the permanent quality of motion pictures and your theatre, where they may look for and expect to see every new thing, on a proper basis of evaluation. If you oversell a device that is apt to exceed itself within a few weeks or months, then you find yourself lacking in words of explanation, and in the confidence of your patronage.

This is the time, more than ever before, when managers should contact their newspaper friends, get on their feet at Rotary Club meetings, with the American Legion, and other groups of opinion makers in your community, and talk to them, on a man-to-man basis.

Get In the Swing With the Spring

15 Seymour Morris, in his "Reel News" from Schine's publicity department at Gloversville, and others of his capacity and competence in circuit positions throughout the country, are preparing their managers for the necessary Spring tonic, which must be taken internally and externally, by both theatre and theatre manager, to keep up with things, this year. You will even have to send your old ideas out to the cleaners! Theatre housekeeping prompts the original premise in keeping with the policy of good housewives, in their own homes. Mother brings the family to the movies, and Mother is the first to notice that you've done your Spring housecleaning. It's the best kind of advertising, and a convincing test of management.

Spring brings new competition, with outdoor events and activities moving in to take part of your patronage. But it has its benefits, as well, for folks who have been tied to their living rooms and television sets will now wish they could go out more often, to the movies. Technical faults and atmospheric conditions push electronic entertainment off the air in the summer months, and you can make hay, at the box office. That is, unless you suffer a relapse yourself, and Spring fever sets in.

This is a good time to hold a theatre staff meeting, if you've never done so, and alert all hands to the grim necessity of telling and selling the public about your service to the public.

Louis Orlove, MGM field man in Milwaukee, started something when he conjured up the idea of "Tom and Jerry" Birthday Parties, which began early in April in his territory and are now spreading to Chicago and across the country. Programs feature anywhere from six to fifteen "Tom and Jerry" cartoons, and the advertising, for the most part, consists of giant heralds, in cartoon style which are addressed directly to the junior audience. The idea catches on, especially when the kids get their second and third giant herald, in a series of publicity punches.

Bill Novak Cracks Front Page Of the Winnipeg Newspapers

Promote Camera Contest

Campaign Catalog

THE 5,000 TIEUPS OF DOCTOR T *(which means terrific!)*



Columbia Pictures have unveiled one of the most comprehensive merchandising promotion campaigns in history, which was set by Joyce Selznick, of the Kramer organization, under the supervision of Howard LeSieur, Columbia advertising-publicity chief, for the forthcoming Stanley Kramer Technicolor production, "The 5,000 Fingers of Doctor T."

The theme of the entire campaign is prompted by the "beanie" cap manufactured by the Loring Hat Company, which will be worn by literally millions of youngsters throughout the country during the run of the film. This unusual hat has an outstretched, five-finger hand on top, and it is an outstanding advertisement in itself. Interlocking, four-way tieups with manufacturers, stores and theatres will assure a maximum advertising result with a minimum of time and money expenditure by the theatre.

This beginning has inspired "the 5,000 tieups of Doctor T"—and you'll find them outlined in the pressbook, soon to be released. The number and the colorful quality of these commercial sponsorships will be glad news to exhibitors everywhere. Columbia, and the Kramer staff, have made these so valuable as "walking advertisements" that you won't be able to miss them.

wherever you are. Each of the manufacturers is making available samples of merchandise for giveaway purposes, and the juvenile tendency to follow a fad in gimmicks will result in mass promotion.

Among the many items which are included are the Magnus Corporation's line of musical instruments; Jet Shirts, with a special tieup; Cullen Jewelry, with a line of 27 varieties for boys and girls to choose from; Allison sport shirts, for youngsters; Moen & Patton, roller skates; and many others. The intriguing title is explained by Doctor T., whose 500 young helpers, in the story, with 10 fingers each, provide "the 5,000 fingers" referred to. The trade-mark "beanie" cap is their sign and symbol. (Another tieup might be with the Variety Clubs.)

MANAGERS' ROUND TABLE SECTION, APRIL 25, 1953

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars, \$1,495, others as low as \$1,595. (Send for lists.) In-car speakers with 4-inch cones, \$15.90 pair with junction box; underground cable \$65 M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

HIGH VALUES—LOW PRICES AT STAR! Pair DeVry XDC projectors, heavy bases, Strong intermediate lamp-houses, rectifiers, Altec speaker system, all practically new, \$1750; Century (Westrex) sound system, used one month, \$925; Forest 60 amp. 3-phase rectifiers, \$235 pair; pair Magnarc lamp-houses, rebuilt, \$500; E-7 Mechanisms, rebuilt, \$775 pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SUPER SIMPLEX MECHANISMS EXCELLENT condition, \$225; Strong Mogul, Brenkert Enarc Lamp-houses, excellent \$475. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

POSITION WANTED

MANAGER; AVAILABLE IN INDIANAPOLIS, Louisville area. Box 2717, MOTION PICTURE HERALD.

HELP WANTED

THEATRE MANAGERS—EXPERIENCED. New England area in Connecticut and Massachusetts. Write J. TOTMAN, Stanley-Warner Management Corp., 70 College St., New Haven, Conn.

WANTED—MANAGER EXPERIENCED IN EXPLOITATION and promotions for Ohio situation. Please advise whether available for interview in Cleveland and include background, salary requirements, references in your reply. BOX 715, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGERS. H. SCHOENSTADT & SONS, 1118 S. Michigan, Chicago. Harrison 7-3034.

SEATING

SOS—SAVE ON SEATS. REBUILT PANELBACK spring cushion chairs \$4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

CAN'T LICK 'EM? THEN JOIN 'EM. SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Product Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, \$7.50; 30x40, \$5. UN-mounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50; any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

QUALITY TOPS—PRICES LOW! 15 AMP. RECTIFIER Bulbs, \$4.59. Reflectors, glass, 20% off; metal 15% Plastic Screen @ 39¢/sq. ft. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC — the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$3.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion of Decency Rates 11 Films; Approves Eight

The National Legion of Decency this week reviewed 11 new films, putting three in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; and three in Class B, morally objectionable in part for all. In Section I are "The Desert Song," "Invaders from Mars" and "Raiders of the Seven Seas." In Section II are "Cry of the Hunted," "House of Wax," "I Believe in You," "Man in the Dark" and "Titanic." In Class B are "Fear and Desire," because of "suggestive sequence"; "That Man from Tangiers," because of "light treatment of marriage and low moral tone"; and "Forbidden Games," because it "tends to misrepresent religion and religious practices and suggestive sequence."

Joint Defense Appeal Appoints Chairmen

At an organizational meeting last week at the Hotel Astor, New York, honorary, associate and vice-chairman of the 1953 Joint Defense Appeal were named. William German, chairman of the amusement division, presided. Edwin L. Weisl, Harry Brandt and Irving Engel spoke. Barney Balaban, Ned Depinet, Milton Rackmil and Albert

Warner were named honorary chairman. Charles Moss, Harold Rinzler, Burton Robbins, Charles E. Lewis and Paul Lazarus, Jr. were appointed as vice-chairmen. Harry Brandt, Leonard Goldenson, Leon Goldberg, A. Montague, Harry Kalmine, James R. Grainger, Samuel Rinzler, Herman Robbins, A. Schneider, A. W. Schwalberg, Fred Schwartz and Herbert J. Yates were named associate chairmen.

National Production Unit To Study Film Needs

WASHINGTON: A new group to evaluate mobilization requirements for photographic film, measures to insure maximum production in the event of an enemy attack and possible stockpiling of finished film, has been set up by the National Production Authority. Members of the group are Harold Harsh, Ansco; Dr. John M. Clark, Dupont; and Gerould T. Lane, Eastman Kodak.

Puciato Forms New Company

Carroll Puciato, vice-president and general manager of Realart Pictures, Inc., and Jack Broder Productions, Inc., has announced his resignation, effective April 30, and the formation of the new firm, Carroll Pictures, Inc., with offices in New York.

William A. Chancellor, 75, Ohio Exhibitor, Dies

William A. Chancellor, 75, co-owner of the Ritz theatre, Arcanum, Ohio, died March 29 after a brief illness. Mr. Chancellor and his brother, Harry, had continuously operated the theatre in Arcanum since May, 1907. Mr. Chancellor was the projectionist in the theatre until his death. Having made a number of stereoscopic films many years ago, he was greatly interested in the coming of three-dimensional features. He is survived by his brother.

Gene Snyder

Gene Snyder, 45, co-director of the Rockettes at Radio City Music Hall, New York, died April 15 after a long illness. He had been associated with the Rockettes since the early 1920s.

Souvaine Brings Suit

Henry Souvaine, who resigned as president and director of Souvaine Selective Pictures, Inc., is bringing suit against the American Ventures Corporation. Pending the election of a successor to Mr. Souvaine, Howard Taylor, executive vice-president, will head the company. Mr. Souvaine, in his action, alleges failure of the financing company to meet commitments.

The Product Digest

The Farmer Takes A Wife

20th-Fox—Musical

The stage play of Frank Elser and Marc Connelly has been transferred to make a huge screen musical whimsy, and jammed full of tuneful, cheerful and lilting songs. The result is a thorough musical, with mere whiffs of comedy or drama. The audience pleasure results less from Betty Grable or Dale Robertson or John Carroll or Thelma Ritter, than from the lavish, detailed, quite superior sets in lovely designs and colors, and all in color by Technicolor—and from the seven songs by Harold Arlen, and lyricist Dorothy Fields, and from the choreography flashing occasional dynamism, by Jack Cole.

The scene is the Erie Canal, in its last days of competition with the onrushing, conquering railroad; and Betty Grable is the canal boat cook, proud of her canal and its boats, and of the master of her boat, brawling John Carroll. It takes Dale Robertson, quiet and innocent, modest but manly, to show her the appeal of another type man. Here is one who will take her away from boats, to the cows, pigs, horses and the soil, down on a farm. Some comedy comes from Miss Ritter, as proprietress of a school for the cooks who accompany each boat, and Eddie Foy, Jr., as a rum salesman.

Quite an accomplishment is the achievement here in portraying the Erie Canal, its colorful boats, inside and out, and Rome, N. Y., 1850, center of canal working and living. Together with the very effective costuming, it's a real spectacle.

Frank P. Rosenberg produced; Henry Levin directed; and Walter Bullock, Sally Benson and Joseph Fields did the screenplay from the popular novel, "Rome Haul," by Walter D. Edmonds.

Seen in the New York projection room. Reviewer's Rating: Very Good.—FLOYD STONE.

Release date, July, 1953. Running time, 81 minutes. PCA No. 15989. General audience classification.
Molly..... Betty Grable
Daniel Harrow..... Dale Robertson
Lucy Cashdollar..... Thelma Ritter
Jotham Klore..... John Carroll
Fortune Friendly..... Eddie Foy, Jr.
Charlotte Austin, Kathleen Crowley, Merry Anders, Donna Lee Hickey, Noreen Michaels, Ruth Hall, William Pullen, Juanita Evers, Mort Mills, Lee Turnbull, Howard Negley, Joanne Jordan, Gene Roth, Mel Pogue, Gwyneth Verdon, Fred Graham, Jack Stoney, John Butler, Gordon Nelson, Ralph Sanford

The Desert Song

Warners—Familiar Operetta

Sigmund Romberg's "The Desert Song," the tale of tuneful hijinks in the sandy Sahara and the same old operetta already brought to the screen twice by Warner Brothers, in 1929 and 1943, has been rolled out again by the company to do that which by this time should come very naturally; that is, entertain its legion of devotees.

In this instance Kathryn Grayson and Gordon

MacRae handle the leading roles, as respectively, the beautiful headstrong daughter of a French general, and the Robin Hood-like leader of some hard-pressed Arabs who also poses as a mild-mannered anthropology student. The two sing their hearts out and it is a good bet the old Romberg tunes have never sounded lovelier. However, the vehicle is, as might be expected, beginning to show its age even in the handsome color by Technicolor settings. Technicolor, incidentally, was also used in the 1943 version, in which the Nazis played a prominent part in the skullduggery.

The 1952 version, laid in the present, more closely resembles the original plot in which the Arabs are victims of a squeeze play by a local sheik who would trick the French into giving him arms which, in turn, he would use to oust the very same French and consolidate his hold on the poor Arabs. The plans, of course, are thwarted by MacRae who, as the milk-toast professor, excites Miss Grayson not at all, but as the marked Riff chief, turns her heart to butter.

Steve Cochran is on hand as the ambitious and short-sighted French officer who would marry Miss Grayson for her father's rank. Raymond Massey is the hard-hearted sheik; Dick Wesson is a comic American reporter, and Allyn McLerie of "Where's Charley" fame is a tempestuous dancing girl spurned by MacRae in favor of the general's attractive daughter.

Songs include the ever-popular "One Alone," "Riff Song," "If One Flower Grows Alone in My Garden," the title song, as well as a new and spritely number by Jack Scholl and Serge Walter, "Gay Parisienne." The principals handle them and their romantic chores with pleasant grace. The film, however, is overlong for its content and short on humor and will have to depend on its own ready-made audience.

Rudi Fehr produced and Bruce Humberstone directed from a screenplay by Roland Kibbee. The original play was by Lawrence Schwab, Otto Harbach, Oscar Hammerstein 2nd, Romberg and Frank Mandel.

Seen at the Warner Brothers' screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, May 30, 1953. Running time, 110 minutes. PCA No. 10000. General audience classification.
Margot..... Kathryn Grayson
Paul Bonnard (El Khebar)..... Gordon MacRae
Capt. Fontaine..... Steve Cochran
Youssef..... Raymond Massey
Dick Wesson, Allyn McLerie, Ray Collins, Paul Picerni, Frank DeKova, William Conrad, Trevor Bardette, Mark Dana

SHOWMEN'S REVIEWS SHORT SUBJECTS CHART THE RELEASE CHART COMPANY CHART

Remains to Be Seen

MGM—Comedy and Murder

Certain intangibles in this production make its potency at the box office difficult to predict. This might be one of those films the public takes to its heart and then again it might prove only moderately successful.

The picture has star value—June Allyson, Van Johnson, Louis Calhern, Angela Lansbury and John Beal. It also possesses a screenplay which is based on a successful Lindsay Crouse play which had a good run on Broadway a few seasons ago. At times, the dialogue is amusing and the action dramatically mysterious.

But, the screenplay suffers from an overabundance of talkiness and "cute" situations and dialogue which doesn't always come off. This is Miss Allyson's initial attempt to drop her established characterization of the charming girl-next-door type. For this role, she is required to be an independent, somewhat modest singer with a band.

The rest of the cast, Johnson as the shy fellow who wants to be a drummer, Calhern as the wealthy lawyer, Beal as the doctor turned killer and Miss Lansbury as the woman of mystery, perform competently. Dorothy Dandridge shows promise of becoming a capable successor to the throne of Lena Horne in the number she performs. The director was Don Weis and Arthur Hornblow, Jr., produced.

Basically the plot involves the attempts to solve the mystery of who put the knife in the already dead body of Miss Allyson's uncle. Sliding doors, hypnotic music boxes, drum solos in the middle of the night, an unwanted fortune and a boy-girl situation keep the story moving.

Some suspenseful moments at the end and a boy gets girl finish wrap up the package.

Reviewed at the home office projection room in New York. Reviewer's Rating: Good.—ROBERT H. PERILLA.

Release date, May 15, 1953. Running time, 89 minutes. PCA No. 16242. General audience classification.
Jody..... June Allyson
Waldo..... Van Johnson
Benjamin..... Louis Calhern
Angela Lansbury, John Beal, Dorothy Dandridge, Barry Kelley, Sammy White, Kathryn Card, Paul Harvey, Helene Millard, Peter Chong, Charles Lane, Larry Blake, Morgan Farley, Howard Freeman, Frank Nelson, Robert Foulk

SHORT SUBJECT

WINNER BY A HARE
(Paramount)

Noveltoon in Technicolor (PI2-4)

This time we see a switch on the time honored fable of the hare and the tortoise race. The hare bets on the tortoise to win. No matter how much the hare slows down, the tortoise still remains in the rear. Finally the hare attaches some jets to the back of the turtle but the jets backfire and the hare wins. Release date: April 17, 1953. 6 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

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COLUMBIA

ALL-STAR COMEDIES

4416	A Blinks Blunder (10%)	5-8-52	1454
4426	Gink at the Sink (10%)	6-12-52	1455
5411	Hooked and Hooked (10%)	9-11-52	1535
5412	Caught on the Bounce (10%)	10-9-52	1607
5413	Strep, Look and Listen (15)	12-11-52	1679
5414	Spies and Guys	4-9-53	
5415	He Popped His Pistol	5-14-53	

ANIMAL CALVACADE

5651	Chimp Antics (10%)	10-30-52	1607
5652	Jungle Monarchs (9)	1-29-53	1718

ASSORTED FAVORITES

5321	Who's Hugh (16)	10-16-52	1591
5422	Dance, Duncie, Dance (10%)	11-13-52	1631
5423	Kiss and Wake Up (16)	1-1-53	1719
5424	Gum Shoes (21)	2-19-53	1791
5425	Woo, Wool (16)	3-12-53	1791
5426	Calling All Flibbers (16%)	4-16-53	

CANDID MICROPHONE

4555	Candid Microphone No. 5 (11)	6-5-52	1447
4556	Candid Microphone No. 6 (9%)	8-7-52	1526
5551	Candid Microphone No. 1 (10)	10-9-52	1591
5552	Candid Microphone No. 2 (10%)	12-4-52	1631
5553	Candid Microphone No. 3 (10%)	2-19-53	
5554	Candid Microphone No. 4 (10%)	4-30-53	

CARTOON SPECIAL

5999	Gerald McBoing Boing's Symphony (7%)		1767
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COLOR FAVORITES

4609	Let's Go (8)	5-8-52	1447
4610	Crop Chasers (8)	6-12-52	1454
4611	The Mountain Ears (7%)	7-10-52	1509
4612	Frog Pound (8)	8-14-52	1526
5601	Fox and the Grapes (7%)	9-4-52	1551
5602	Wacky Wiggams (8)	10-2-52	1582
5603	Tell Bridge Troubles (7)	11-6-52	1631
5604	The Cuckoo I.Q. (7)	11-27-52	1630
5605	Cinderella Goes to a Party (7)	12-11-52	1678
5606	Plenty Below Zero (7%)	1-8-53	1719
5607	Tito's Guitar (7)	2-5-53	1719
5608	Prof. Small & Mr. Tall (7)	2-26-53	1791
5609	Make Believe Revue (10)	3-12-53	1799
5610	King Midas Junior (7)	4-9-53	
5611	A Helping Paw (7)	5-7-53	
5612	The Mad Matter (7)	5-28-53	

COMEDY FAVORITES

4436	Groom and Bored (16)	6-26-52	1501
5431	Ain't Love Cuckoo? (19)	9-18-52	1591
5432	Pardon My Birth Marks (18)	10-23-52	1615
5433	His Wedding Scene (18%)	12-18-52	1695
5434	One Too Many (20)	1-17-53	
5435	Yummin' Yummin' (17)	3-19-53	1791

JOLLY FROLICS

4505	Willie the Kid (7)	6-26-52	1434
5301	Pete Rothard (7)	9-25-52	1591
5302	Madeline (7)	11-27-52	1630
5303	Little Boy With a Big Horn (7)	3-26-53	1767
5504	The Emperor's New Clothes (7)	4-30-53	

MR. MAGOO

4704	Dog Snatcher (7)	5-29-52	1434
4705	Pink and Blue Blues (7)	8-28-52	1526
5201	Hotzy Foutzy (6%)	10-25-52	1542
5202	Captain Outrageous (7)	12-25-52	1683
5203	Safety Spin (6%)	5-21-53	

MUSIC TO REMEMBER

3751	The Polovetsian Dances (9%)		
3752	Nutcracker Suite (9%)		
3753	Piano Concerto in B-Flat Minor (10)		
3754	Poor Gynx Suite (9%)		
3755	1812 Overture (11)		
3756	Rwan Lake Ballet (10)		

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

SCREEN SNAPSHOTS

4858	Hollywood Night Life (9%)	5-15-52	1446
4859	Hollywood on the Ball (9%)	6-19-52	1542
4860	Memorial to Al Jolson (9)	7-24-52	1527
5851	Hollywood Fun Festival (10)	9-25-52	1542
5852	Hollywood Night at "21" Club (9)	10-16-52	1607
5853	Fun in the Sun (10)	11-13-52	1631
5854	Young Hollywood (10%)	12-18-52	1683
5855	Spice Jones in Hollywood (10)	1-22-53	1719
5856	Mickey Rooney—Then & Now (9%)	3-19-53	1767
5857	Hal! Hal! from Hollywood (9)	4-23-53	
5858	Hollywood's Great Comedians (9%)	5-14-53	

STOOGIE COMEDIES

4407	Corny Casanovas (18%)	5-1-52	1455
4408	He Cooked His Goose (16)	7-3-52	1542
5401	Gents in a Jam (16%)	9-4-52	1542
5402	Three Dark Horses (16)	10-16-52	1631
5403	Cuckoo on a Choo Choo (15%)	12-4-52	1678
5404	Up to Daisy's Penthouse (18%)	2-5-53	1711
5405	Booby & the Beast (18%)	3-5-53	1767
5406	Louse Loaf (16)	4-2-53	
5407	Treky Dicks (16)	5-7-53	

THRILLS OF MUSIC

5951	Jerry Wald & Orch. (10)	10-2-52	1607
5952	Ray McKinley & Orch. (9%)	11-20-52	1631
5953	Ray Anthony & Orch. (10%)	12-25-52	1695
5954	Buddy Morrow & Orch. (9%)	2-12-53	1719
5955	Les Elgart & Orch. (10)	4-30-53	

TOPNOTCHERS

5901	Beyond the Frontier	5-21-53	
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WORLD OF SPORTS

4807	Wanna Bet (10)	4-24-52	1434
4808	High Steppin' Trotters (10)	6-12-52	1551
4809	Mr. Show Dog (10%)	7-24-52	1527
5801	Hunter's Holiday (9)	9-25-52	1591
5802	Flying Skates (9%)	10-30-52	1607
5803	Rastlin' Mat-Adors (10)	11-20-52	1631
5804	Water Rodeo (9%)	12-25-52	1711
5805	Trick-Shot Artists (9)	2-26-53	1767
5806	Legion at Bat (10)	3-26-53	

SERIALS

4166	Blackhawk (All 15 Chapters)	7-24-52	
5120	Son of Generalissimo	11-6-52	
5148	Secret Code (R)	2-19-53	

M-G-M

FITZPATRICK TRAVEL TALKS

T-317	Seeing Ceylon (9)	5-17-52	1390
T-318	Ancient India (9)	6-7-52	1434
T-411	Pretria to Durban (10)	9-20-52	1535
T-412	In the Land of Diamonds (9)	10-25-52	1582
T-413	Calling on Capetown (9)	11-22-52	1663
T-414	Land of the Ugly Duckling (9)	1-3-53	1695

GOLD MEDAL REPRINT

CARTOONS

W-365	Fraidy Cat (8)	5-10-52	1331
W-366	Dog Trouble (8)	6-21-52	1391
W-461	Wild and Woolly (6)	10-4-52	1535
W-462	Mouse in Manhattan (8)	12-6-52	1663
W-463	Tee for Two (7)	2-14-53	1695
W-464	Quiet Please (8)	3-28-53	1767

M-G-M TECHNICOLOR

CARTOONS

W-342	Triplet Trouble (7)	4-19-52	1283
W-343	One Cab's Family (8)	5-15-52	1351
W-344	Little Runaway (7)	9-14-52	1390
W-345	Rock-a-Bye Bear (7)	7-12-52	1434
W-346	Fit to Be Tied (7)	7-26-52	1443
W-431	Push Button Kitty (7)	9-6-52	1535
W-432	Caballero Droopy (9)	9-27-52	1535
W-433	Crittle Cat (7)	10-18-52	1535
W-434	Little Wise Quaker (7)	11-8-52	1582
W-435	The Dog House (8)	11-29-52	1647
W-436	Busy Body Bear (6)	12-20-52	1663
W-437	The Missing Mouse (6)	1-10-53	1679
W-438	Barney's Hungry Cousin (7)	1-31-53	1701
W-439	Jerry and Jumbo (7)	2-21-53	1695
W-440	Cobs & Rubbers (7)	3-14-53	1767
W-441	Johann Mouse (8)	3-21-53	1767

PROPHECIES OF

NOSTRADAMUS

R-421	Nostradamus Says So (11)	1-31-53	1743
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PETE SMITH SPECIALTIES

S-357	Mealtime Magic (9)	5-3-52	1351
S-358	Gymnastic Rhythm (8)	5-24-52	1435
S-359	It Could Happen To You (10)	6-28-52	1443
S-360	Pedestrian Safety (10)	7-12-52	1454
S-451	Football Thrills No. 15 (9)	9-6-52	1535
S-452	Sweet Memories (9)	11-4-52	1591
S-453	I Love Children; But... (12)	12-27-52	1647
S-455	Musical Story (10)	2-7-53	1743
S-456	Aquatic Kids (8)	2-14-53	1767

PARAMOUNT

CASPER

B11-3	Spunky Skunk (7)	5-30-52	1391
B11-4	Ghost of the Town (7)	4-11-52	1359
B11-5	Cage Fright (7)	8-8-52	1531
B11-6	Pig-A-Boo (7)	9-12-52	1551
B12-1	True Boo (7)	10-24-52	1591
B12-2	Frightday the 13th (7)	2-13-53	1711
B12-3	Spook No Evil (7)	3-13-53	1767
B12-4	North Pal (7)	5-29-53	

CHAMPION

Z12-1	House Tricks (7)	10-3-52	1416
Z12-2	Mess Production (7)	10-3-52	1615
Z12-3	Pitching Woo at the Zoo (7)	10-3-52	1447
Z12-4	Puppet Love (8)	10-3-52	1447

HERMAN AND KATNIP

H12-1	Mice-captades (7)	10-3-52	1591
H12-2	Of Mice and Magic (7)	2-20-53	1719

KARTUNES

X11-4	Fun at the Fair (8)	5-9-52	1419
X11-5	Dizzy Dinosaurs (7)	7-4-52	1443
X11-6	Gap and Baggage (7)	8-8-52	1551
X12-1	Forest Fantasy (7)	11-14-52	1647
X12-2	Historical History (7)	1-25-53	1679
X12-3	Philharmonics (7)	4-3-53	1767

MUSICAL PARADE

FF12-9	Champagne for Two (20)	5-2-52	1434
FF12-10	Big Sister Blues (14)	5-23-52	1435
FF12-11	Samba Mania (18)	6-13-52	1435
FF12-12	Catalina Interlude (18)	6-27-52	1446

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NOVELTOON

(Color)

P11-7	Awful Teeth (7)	5-2-52	1375
P11-8	Law and Audrey (7)	5-23-52	1390
P11-9	City Kitty (7)	7-18-52	1443
P11-10	Clown on the Farm (7)	8-22-52	1559
P12-1	Case of the Cockeyed Canary (7)	12-19-52	1663
P12-2	Feast and Furies (8)	12-26-52	1695
P12-3	Starting From Hatch (7)	3-6-53	1767
P12-4	Winner by a Hare (6)	4-17-53	

PACEMAKERS

K12-1	Parlor, Bedroom and Wheels (10)	10-3-52	1591
K12-2	Let's Have a Parade (10)	11-14-52	1663
K12-3	All Girls on Deck (10)	12-26-52	1678
K12-4	High School Hi-Jinks (10)	3-20-53	1767

POPEYE

(Color)

E11-5	Swimmer Take All (7)	5-16-52	1375
E11-6	Friend or Phony (7)	6-20-52	1443
E11-7	Tots of Fun (7)	8-15-52	1542
E11-8	Poppling Popeye (7)	8-29-52	1542
E12-1	Shuteye Popeye (6)	10-3-52	1743
E12-2	Child Sociology (6)	3-27-53	1767
E12-3	Ancient History (7)	1-30-53	1683
E12-4	Big Bad Sindbad (10)	12-12-52	1631

SPORTLIGHTS

R11-9	Fronton Games (10)	5-2-52	1375
R11-10	A Sporting Oauls (10)	6-1-52	1454
R11-11	Sails of Acapulco (9)	7-4-52	1454
R11-12	Athletes of the Saddle (9)	8-1-52	1559
R12-1	Rugged Rangers (10)	8-3-52	1591
R12-2	Canine I.Q. (9)	10-24-52	1631
R12-3	Highland Sports (10)	12-19-52	1678
R12-4	Speed Queen (9)	1-2-53	1719
R12-5	Britannia's Athletic Cadets (10)	1-16-53	1711
R12-6	Sport Car Racing (9)	2-27-53	1719
R12-7	The Wizard of Clubs (9)	4-10-53	
R12-8	The Sporting British West Indies (9)	5-1-53	

TOPPER

M11-6	Pardon Us Penguins (10)	7-25-52	1551
M12-1	Interesting People (9)	12-5-52	1631
M12-2	Yesterday's Champions (10)	10-5-52	1591
M12-4	Animal Hotel (10)	2-6-53	1719
M12-3	Horse and Buggy Days (10)	4-24-53	

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GIL LAMB SERIES				20th CENTURY-FOX				FEATURETTES				"CLASSICS OF THE SCREEN"			
33,601	The Fresh Painter (16)	1-16-53	1711	34,107	The Simple Things (7)	4-18-53		7369	Feed for Paris Markets (22)	6-16-52	1390	(Reissues)			
33,602	Lost in a Turkish Bath (16)	1-30-53	1719	34,108	For Whom the Bulls Toil (5)	5-9-53		7370	Farming in South China (19)	7-14-52	1479	8105	The Man Killers (20)	5-17-52	1454
33,603	Baby Makes Two (17)	2-27-53	1767	34,109	Donald's Fountain of Youth (5)	5-30-53		7371	Cattle and the Corn Belt (20)	8-11-52	1528	8106	Trail by Trips (20)	7-8-52	1479
33,604	Pardon My Wrench (16)	3-13-53	1799	7251	Father's Week End (5)	6-20-53		7372	Tropical Lowland (21)	8-8-52	1527	9101	Monsters of the Deep (20)	9-27-52	1559
				7252	Light in the Window (Vermear)	9-52	1559	7373	Riches of the Yeld (19)	10-6-52	1526	9102	Oklahoma Outlaws (20)	11-22-52	1631
MUSICAL (Re-releases)				7253	Birth of Venus (Renaissance)	11-52	1743	8362	Farms and Towns of Slovakia (22)	12-1-53	1711	9103	Are Animals Actors? (20)	12-27-52	1631
33,201	Harris in the Spring (19)	7-12-52	1455	7254	Joy of Living (Renoir)	12-52	1743	8363	An Industrial Lake Port (12)	12-29-52	1695	9104	Star in the Night (20)	3-21-53	1791
33,202	Swing It (16)	10-10-52	1455	7255	Young Immortal (Raphael)	12-52	1743	8364	Ports of Industrial Scandinavia (22)	1-26-53	1743	9105	Plantation Melodies (20)	3-16-53	
				7256	Night Watch (Rembrandt)	12-52	1743	8365	Pa River Valley (20)	1-26-53	1743	JOE McDOAKES COMEDY			
THE NEWLYWEDS SERIES				7257				8366	Sheep Ranch Country (20)	2-23-53	1743	8405	So You Want to Go to a Convention (10)	8-7-52	1835
33,401	Three Chairs for Betty (16)	1-23-53	1711	ART FILMS (Color) (10 Mins.)				8367	Cross Section of Central America (21)	4-20-53		8406	So You Never Tell a Lie (10)	8-2-52	1528
33,402	Half-Dressed for Dinner (15)	3-6-53	1799	6301	Breath of Disaster (10)	2-53	1791	8368	Factories, Mines & Waterways (21)	5-18-53		8401	So You're Going to the Dentist (10)	9-20-52	1559
PEOPLE AND PLACES (Color)				6302	Epic Drama (10)	4-53		8369	British Trade and Industry (7)	9-15-53		9402	So You Want to Wear Pants (10)	11-8-52	1631
32,801	The Alaskan Eskimo (20)	4-10-53	1767	SEE IT HAPPEN (Movietone)				8370	Farmers-Fishermen (7)	9-13-53		9403	So You Want to Be a Musician (10)	1-10-53	1695
RKO PATHE SPECIAL				3202	Sails and Blades (8)	6-52	1434	8371	Lumber States (7)	9-10-53		9404	So You Want a Television Set (10)	3-23-53	1799
23,109	Madison Square Garden (14)	5-23-52	1446	3203	Football Review (10)	7-52	1467	8372	Mountain Farmers (7)	9-3-53		9405	So You Want to Learn to Dance (10)	3-28-53	1799
23,110	Your Doctor (15)	6-20-52	1526	3204	U. S. Olympic Champions (8)	9-52	1591	8373	Adobe Village (7)	10-5-53		MELODY MASTER BAND			
23,111	West Point Today (15)	7-18-52	1527	3205	Kalamazoo Klouters (9)	10-52	1591	7353	Stage Hoax (7)	4-21-52	1358	8803	U. S. Navy Band (10)	6-21-52	1335
33,102	I Am a Paratrooper (15)	9-12-52	1515	3206	Conquering the Colorado (8)	11-52		7354	Woodpecker in the Rough (7)	6-16-52	1405	8808	The Serenaders (10)	8-16-52	1526
33,103	Caution, Danger Ahead (15)	10-10-52	1615	3207	Wind Ahoy (8)	12-52	1791	7355	Scalp Treatment (7)	9-18-52	1527	9802	Junior Five Bombers (10)	11-15-52	1631
33,104	Man of Science (16)	11-7-52	1678	3208	Gridiron Goliaths (9)	2-53		7356	Great White Dead It (7)	10-20-52	1527	8803	Circus Band (20)	12-27-52	1631
33,105	Conquest of Ungava (15)	1-2-53	1719	3209	Off to the Opera (7)	3-52	1358	7357	Termites From Mars (6)	12-6-52	1695	9804	Ozzie Nelson & His Orch. (4)	4-18-53	
33,106	Canadian Mounties (15)	1-30-53	1791	3210	Happy Valley (7)	9-52	1607	7358	What's Swooping! (6)	1-5-53	1719	MERRIE MELODIES AND LOONEY TUNES (Color)			
33,107	Transatlantic Hop (15)	2-27-53	1799	3211	Mysterious Cowboy (7)	8-52	1615	7359	Dog That Cried Wolf (6)	3-23-53	1719	8714	Little Red Rodent Hood (7)	5-3-52	1447
33,108	Escape to Freedom (15)	3-27-53		3212	Good Mouse Keeping (7)	9-52	1607	7360	Buccaneer Woodpecker (6)	4-20-53		8715	Seck-A-Doodle-De (7)	5-10-52	1446
SCREENLINERS				3213	Nice Doggy (7)	10-52	1615	7361	Connee Boswell and Ada Leonard (15)	5-7-52	1427	8716	Beep Beep (7)	5-24-52	1435
24,210	To the Rescue (8)	5-16-52	1446	3214	Happy Holland (7)	10-52	1615	7362	Buddy Morrow and His Orchestra (15)	6-18-52	1434	8717	Ain't She Sweet (7)	8-21-52	1615
34,201	Sweet Land of Liberty (9)	7-4-52	1447	3215	Mouse on the Loose (7)	11-52	1551	7363	Perez Prado (15)	7-2-52	1527	8718	The Turn-Tale Wolf (7)	6-26-52	1542
34,202	Mane Vanity (8)	7-25-52	1527	3216	Sink or Swim (7)	11-52	1542	7364	Apple Andy (7)	7-21-52	1527	8719	Cracked Quack (7)	7-3-52	1527
34,203	Mexican Rhythm (8)	8-15-52	1527	3217	Plenic With Papa (7)	12-52	1551	7365	Wacky Weed (7)	8-18-52	1527	8720	Hoppy-Go-Lucky (7)	8-9-52	1527
34,204	Flying Pinwheels (8)	9-5-52	1542	3218	Mighty Mouse in a Soapy Opera (7)	1-53	1647	7366	Musical Mementos (7)	9-15-52	1607	8721	Going! Going! Gosh! (7)	8-23-52	1535
34,205	Porpoise Roundup (8)	9-26-52	1591	3219	Terry Bears in Thrifty Cubs (7)	1-53	1663	7367	Connee Boswell and Ada Leonard (15)	5-7-52	1427	8722	Bird in a Guilty Cage (7)	8-30-52	1527
34,206	Log Jam (8)	10-17-52	1615	3220	The Owl and the Pussy Cat (7)	1-53	1678	7368	Buddy Morrow and His Orchestra (15)	6-18-52	1434	8723	Moose Warning (7)	9-8-52	1551
34,207	Johnny Gets His Route (9)	11-28-52	1663	3221	Hair Cut-Ups (7)	2-53	1719	7369	Dick Jurgens Orch. (15)	7-30-52	1527	8724	Sugar Snapper (7)	11-13-52	1615
34,208	Way Back When (8)	12-19-52	1695	3222	Dinky in Wise Quacks (7)	2-53	1663	7370	Billy May Orch. (15)	8-20-52	1479	8725	Terrier-Striking (7)	11-29-52	1615
34,209	Molly Bee Sings (9)	1-9-53	1719	3223	Slap Happy Hunters (7)	2-53	1695	7371	Jimmy Dorsey's Varieties (9)	9-25-52	1535	8726	Fool Coverage (7)	12-13-52	1631
34,210	Sea-Going Smoke Eaters (8)	1-30-53	1767	3224	Mouse Meets Bird (7)	3-53	1679	7372	Xavier Cugat (15)	11-16-52	1631	8727	Don't Give Up the Sheep (7)	1-3-53	1711
34,211	The Mountain Movers (10)	2-20-53	1799	3225	Snappy Snapshots (7)	3-53	1678	7373	Modernaire's with Lawrence Welk's Orch. (15)	1-1-53	1615	8728	Snow Business (7)	1-17-53	1719
34,212	Britain's Skyblazers (8)	3-13-53		3226	Hero for a Day (7)	3-53	1678	7374	Andy Russell & Della in House Party (15)	3-12-53	1743	8729	A Mouse Divided (7)	1-31-53	1719
34,213				3227	Pill Puddles (7)	4-53	1791	7375	Les Brown & Orch. in Crazy Frolic (19)	4-9-53	1799	8730	Kiss Me Cat (7)	2-21-53	1718
SPORTSCOPES				3228	Featherweight Champ (7)	4-53	1767	TWO REEL SPECIALS				8731	Duck Amuck (7)	2-28-53	1719
24,309	Summer Is for Kids (8)	5-2-52	1443	3229	Happy Circus Days (7)	4-53	1711	7202	Knight of the Highway (17)	6-18-52	1391	8732	Peck O' Trouble (7)	3-26-53	1799
24,310	Hockey Stars' Summer (8)	5-30-52	1447	3230	Playful Puss (7)	5-53	1799	8201	Out of the Earth (18)	2-53	1719	8733	Muscle Tussle (7)	4-18-53	
34,301	Aqua Champs (8)	7-4-52	1479	3231	Plumber's Helpers (7)	5-53	1799	8203	World's Most Beautiful Girls (color) (17)	2-1-53	1678	8734	Ant Pasted (7)	5-9-53	
34,302	Let's Go Fishing (8)	8-1-52	1527	3232	Neck & Neck (7) (R)	5-53		7345	The Army's Finest (9)	6-16-52	1331	8735	Much Ado About Nothing (7)	5-23-53	
34,303	Lure of the Turf (9)	8-15-52	1527	3233	Hot Rods (7)	6-53	1799	7346	Future Generals (9)	8-4-52	1527	8006	The Seeing Eye (20)	4-26-52	1391
34,304	The Roaring Game (9)	9-12-52	1559	3234	The Orphan Egg (7)	6-53		7347	Village Metropolis (9)	9-8-52	1434	8007	No Pets Allowed (20)	5-31-52	1435
34,305	Sportsmen's Playground (8)	10-3-52	1591	3235	Friday the 13th (7)	7-53		7348	Man in the Peace Tower (9)	10-13-52	1615	8008	Open Up That Golden Gate (20)	7-19-52	1479
34,306	Husky Dogs (8)	10-24-52	1631	3236	When Mousehood Was in Flower (7)	7-53		8341	King Winter (9)	12-22-52	1719	9001	Killers of the Swamp (20)	9-6-52	1551
34,307	King of Clubs (8)	11-14-52	1711	3237	Open House (7)	8-53		8342	Get a Horse (9)	2-9-53	1711	9003	Graze of the Zans (20)	12-6-52	1631
34,308	Bobby Shantz (8)	12-19-52	1719	3238	Bargain Daze (7)	8-53		8343	Sky Police (9)	3-9-53	1743	9004	Flag of Humanity (20)	1-24-53	1719
34,309	All Joking Aside (8)	12-26-52	1719	UNITED ARTISTS				VARIETY VIEWS				9005	Thar She Blows (20)	3-7-53	1791
34,310	Wild Bear Hunt (8)	1-16-53	1719	Julius Lanolin (Dee Pollack)		1815	7349	Future Generals (9)	8-4-52	1527	8006	The Seeing Eye (20)	4-26-52	1391	
34,311	Fighting Fins (8)	2-6-53	1791	Richmond Pearson Hobson (Steve Brody)		1631	7350	Hush My Mouse (7)	5-3-52	1446	8007	No Pets Allowed (20)	5-31-52	1435	
34,312	Seaside Sports (8)	2-27-53	1799	Dr. Mary E. Walker (Andrea King)		1615	7351	Baby Bottleneck (7)	6-14-52	1535	8008	Open Up That Golden Gate (20)	7-19-52	1479	
34,313	Quebec Camera Hunt (8)	3-20-53		Joseph C. Rodriguez (Larry Craine)		1631	7352	Big Parade (7)	7-12-52	1479	9001	Killers of the Swamp (20)	9-6-52	1551	
TRU-LIFE ADVENTURES (Color)				3233	Neck & Neck (7) (R)	5-53		7353	Murder Old Soul (7)	8-2-52	1527	9003	Graze of the Zans (20)	12-6-52	1631
23,601	Olympic Elk (27)	2-22-52	1215	3234	Hot Rods (7)	6-53	1799	7354	Happy Season (7)	2-7-53	1718	9004	Flag of Humanity (20)	1-24-53	1719
33,118	Water Birds (30)	7-4-52	1399	3235	Ten Pin Terrors (7)	6-53	1799	7355	Happy Season (7)	2-7-53	1718	9005	Thar She Blows (20)	3-7-53	1791
32,901	Bear Country (33)	2-20-53		3236	The Orphan Egg (7)	6-53		7356	Happy Season (7)	2-7-53	1718	9006	Under the Little Big Top (20)	4-25-53	
	Prowlers of the Everglades			3237	Friday the 13th (7)	7-53		7357	Happy Season (7)	2-7-53	1718	9007	America for Me (20)	5-30-53	
				3238	When Mousehood Was in Flower (7)	7-53		7358	Happy Season (7)	2-7-53	1718	SPORTS PARADE (Color)			
TWO REEL SPECIALS				3239	Open House (7)	8-53		7359	Happy Season (7)	2-7-53	1718	8507	Switzerland Sportland (10)	5-16-52	1407
33,901	Football Highlights (17)	12-12-52	1647	3240	Bargain Daze (7)	8-53		7360	Happy Season (7)	2-7-53	1718	8508	Continental Sports (10)	6-28-52	1535
33,801	Basketball Highlights of 1953 (15)	4-17-53		UNITED ARTISTS				7361	Happy Season (7)	2-7-53	1718	8509	Snow Frolics (10)	7-26-52	1527
WALT DISNEY CARTOONS (Color)				MEDAL OF HONOR (All 20 minutes)				7362	Happy Season (7)	2-7-53	1718	8510	Just for Sport (10)	8-23-52	1527
24,113	Let's Stick Together (7)	4-25-52	1434	Julius Lanolin (Dee Pollack)		1815	7363	Happy Season (7)	2-7-53	1718	8511	Unfamiliar Sports (10)	11-1-52	1631	
24,114	Two Gun Goofy (8)	5-16-52	1419	Richmond Pearson Hobson (Steve Brody)		1631	7364	Happy Season (7)	2-7-53	1718	8512	Fiesta for Sports (10)	12-20-52	1631	
24,115	Susie, Little Blue Cow (8)	6-16-52	1443	Dr. Mary E. Walker (Andrea King)		1615	7365	Happy Season (7)	2-7-53	1718	8513	Sporting Courage (10)			

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1734-1735, issue of February 21, 1953.

Feature Product by Company starts on Page 1725, issue of February 14, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
A									
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766		B	Good	
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good	
Above and Beyond (313)*	MGM	Robert Taylor-Eleanor Parker Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good	
Affair in Trinidad* (501)	Col.	Rita Hayworth-Glenn Ford Sept., '52	98m	Aug. 2	1470	A	B	Fair	
Against All Flags (color) (305)*	Univ.	Errol Flynn-Maureen O'Hara Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good	
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue) May 22, '53							
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes Mar., '53	80m	Feb. 14	1717	AY	B	Very Good	
Alleghany Uprising (384)	RKO	John Wayne-Claire Trevor (reissue) Sept., '52	81m	Oct. 28, '39					
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow	Pierre Fresnay Aug. 20, '52	90m	Aug. 30	1511		A-1	Very Good	
Ambush at Tomahawk Gap (color)	Col.	John Hodiak-John Derek May, '53	73m						
Androcles and the Lion (368)	RKO	Jean Simmons-Victor Mature Jan. 9, '53	98m	Nov. 22	1614	AY	B	Very Good	
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good	
Angel Street (Brit.)	Commercial	Anton Walbrook-Diana Wynyard Nov. 10, '52	80m	Nov. 15	1607		A-2	Fair	
Anna (Ital.) (Eng. Dial.)	I.F.E.	Silvano Manganò-Vittorio Gassman Oct. 12, '52	111m	Aug. 9	1477		B	Good	
Annie Oakley (383)	RKO	B. Stanwyck-Preston Foster (reissue) Sept., '52	91m	Nov. 9, '35					
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell Oct., '52	67m	Sept. 20	1533	AY	A-2	Good	
April in Paris (color) (209)*	WB	Ray Bolger-Doris Day Jan. 3, '53	101m	Nov. 15	1605	AY	B	Excellent	
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr. Oct. 19, '52	78m	Aug. 2	1470		A-1	Good	
Arizona Outpost	RKO	Virginia Mayo-Dale Robertson June 25, '53							
Army Bound (5216)	Mono.	Stanley Clements Oct. 5, '52	61m	July 12	(S)1443		A-1		
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok Apr. 22, '53							
Assignment-Paris (507)	Col.	Dana Andrews-Marta Toren Oct., '52	85m	Sept. 13	1525	AY	A-1	Good	
B									
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair	
Bachelor and the Bobby-Soxer (385)	RKO	Cary Grant-Myrna Loy (reissue) Dec. 5, '52	95m	June 7, '47				Excellent	
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon Apr. 17, '53	83m						
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven (reissue) Dec. 5, '52	82m	July 1, '39					
Bad and the Beautiful (315)*	MGM	Lana Turner-Kirk Douglas Jan., '53	118m	Nov. 22	1613	A	B	Excellent	
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright Apr. 10, '53	80m						
Bandit of Sherwood Forest, The	Col.	Cornel Wilde-Anita Louise (reissue) Mar., '53	87m						
Bandits of Corsica, The	UA	Richard Greene-Paula Raymond Feb. 27, '53	81m	Mar. 14	1758		A-2	Good	
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson Mar., '53	90m	Jan. 31	1701		B	Very Good	
Battle Zone (5301)	AA	John Hodiak-Linda Christian Oct. 26, '52	82m	Oct. 18	1565		A-1	Very Good	
Because of You (302)	Univ.	Loretta Young-Jeff Chandler Nov., '52	95m	Oct. 11	1558	AY	A-2	Good	
Because You're Mine (color) (304)	MGM	Mario Lanza-Doretta Morrow Oct., '52	103m	Sept. 6	1517	AYC	A-1	Excellent	
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti Mar., '53	108m	Feb. 14	1717			Very Good	
Berliner, The (Ger.)	Burstyn	Gert Frobe-Aribert Wascher Oct., '52	80m	Nov. 1	1590			Fair	
Beware, My Lovely (302)	RKO	Ida Lupino-Robert Ryan Sept., '52	77m	Aug. 2	1470	AY	A-2	Good	
Big Break, The	Madison	James Lipton-Gaby Rodgers Mar., '53	75m	Apr. 4	1783		A-2	Fair	
Big Frame, The	RKO	Mark Stevens-Jean Kent May, '53	67m	Apr. 4	1783			Fair	
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene Dec., '52	81m	Oct. 25	1582	AY	A-2	Good	
Blackbeard, the Pirate (color) (307)	RKO	Linda Darnell-Robert Newton Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good	
Blazing Forest, The (color) (5207)	Para.	John Payne-Susan Morrow Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good	
Blood on the Moon	RKO	R. Mitchum-R. Preston (reissue) Mar. 27, '53							
Bloodhounds of Broadway (C) (236)	20th-Fox	Mitzi Gaynor-Scott Brady Nov., '52	90m	Nov. 1	1589	AY	B	Very Good	
Blue Canadian Rockies (4782)	Col.	Gene Autry-Pat Buttram Nov., '52	58m	Nov. 22	1614	AYC	A-1	Good	
Blue Gardenia, The (215)	WB	Anna Baxter-Richard Conte Mar. 28, '53	90m	Mar. 14	1758		B	Good	
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good	
Botany Bay (color)	Para.	Alan Ladd-James Mason Not Set		Feb. 7	(S)1711				
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent	
Bright Road (form. See How They Run) (326)	MGM	Robert Horton-Dorothy Dandridge Apr., '53	69m	Apr. 11	1790		A-1	Good	
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack Mar. 13, '53	79m	Dec. 13	1637	AY	A-2		
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae May 2, '53	102m	Mar. 28	1773		A-1	Very Good	
C									
CALL Me Madam (color) (311)	20th-Fox	Ethel Merman-Donald O'Connor Apr., '53	114m	Mar. 7	1749		A-1	Excellent	
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young (reissue) Mar., '53	81m						
Canyon Ambush (5244)	Mono.	Johnny Mack Brown Oct. 12, '52	53m	Aug. 30	(S)1511				
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue) Dec. 12, '52	89m	Aug. 5, '45					

TITLE—Production Number—Company	Sars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Issue Page		L. of D.		
Captive Woman (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct. 4 1550		B		Fair
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2 1469	AY	A-2		Very Good
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10 1677				Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22 1614	AYC	A-1		Good
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7 1709	AY	B		Very Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '34				
Clown, The (316)	MGM	Red Skelton-Jane Greer	Jan. 6, '53	92m	Dec. 27 1662	AY	B		Very Good
Code Two	MGM	Ralph Meeker-Sally Forrest	Apr., '53	69m	Mar. 14 1759		A-1		Good
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29 1621	A	B		Excellent
Come on Texas	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14 (S) 1718				
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar., '53	71m	Jan. 17 1686	AY	A-1		Good
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21 1766				Average
Count the Hours	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28 1742		A-2		Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53		Mar. 14 (S) 1759		A-2		
Crash of Silence (form. Story of Mandy) (Brit.)	U-I	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21 1773	AYC	A-2		Very Good
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30 1509	AYC	A-1		Very Good
Cry of the Hunted	MGM	Vittorio Gassman-Polly Bergen	May, '53	80m	Mar. 14 1758				Very Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26 1213		A-2		Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov., '52	82m	Nov. 15 1607				Good
Curtain Up (Brit.)	Meadow	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7 1710				Excellent
D									
DANGEROUS When Wet (color)	MGM	Esther Williams-Fernando Lamas	Not Set		Apr. 11 (S) 1790				
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17 (S) 1367		A-1		
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14 1758		A-1		Good
Desert Rats, The	20th-Fox	Robert Newton-James Mason	May, '53		Jan. 24 (S) 1695				Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25 1805				
Desperadoes Outpost (5174)	Rep.	Allan Rocky Lane	Oct. 8, '52	54m	Oct. 11 1559	AYC	A-1		Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29 1622	AY	B		Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28 1742		A-1		Good
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16 1485	AY	A-2		Very Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19 1453	A	B		Very Good
Doomed (Ital.)	I.F.E.	Franca Marzi-Otello Toso	Apr., '53	94m	Apr. 11 1790				Average
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4 1782		A-2		Fair
Dream Wife	MGM	Cary Grant-Deborah Kerr	May, '53	101m	Mar. 14 1758				Very Good
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26 1461	AY	A-2		Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12 1442	AY	A-1		Good
E									
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25 1581	AY	A-2		Very Good
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct., '52	92m	Sept. 27 1541	AYC	A-2		Excellent
F									
FACE to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52	92m	Nov. 15 1606	AY	B		Excellent
Fair Wind to Java (color)	Rep.	Fred MacMurray-Vera Ralston	Not Set						
Fangs of the Arctic (5222)	AA	Kirby Grant	Jan. 18, '53	63m			A-1		
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	69m	Sept. 13 1526		A-1		Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25 1805				Very Good
Fast Company	MGM	Howard Keel-Nina Foch	May, '53	68m	Apr. 18 1799				Good
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept., '52	88m	Oct. 4 1550		B		Very Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4 1782				Very Good
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12 1441	AYC	A-1		Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	63m	July 5 (S) 1434		A-1		
Five Angles on Murder (Brit.) (form. Woman in Question)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	A	B		Good
5000 Fingers of Dr. T, The (C)	Col.	Peter Lind Hayes-Mary Healy	Not Set		Jan. 10 (S) 1679	AY	A-1		
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30, '52	85m	Nov. 22 1614	AY	A-1		Very Good
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6, '52	85m	Oct. 11 1559				Fair
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20 1647				Excellent
Fort Apache	RKO	John Wayne-Henry Fonda (reissue)	Mar. 27, '53						
Fort Ti (color) (3D)	Col.	George Montgomery-Joan Vohs	May, '53						
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11 1789		A-1		Very Good
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11 1558	A	A-2		Excellent
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	Mar. 22, '52 (S) 1291				
G									
GAMBLER and the Lady (5204)	Lippert	Dane Clark-Naomi Chance	Dec. 26, '52	71m	Dec. 20 1646				Average
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar., '53	56m	Apr. 4 1783		A-1		Fair
Ghost Ship (Brit.) (5228)		Hazel Court-Dermot Walsh	June 12, '53						
Girl Next Door, The (C)	20th-Fox	June Haver-Dan Dailey	June, '53		Feb. 14 (S) 1718				
Girl Who Had Everything	MGM	Elizabeth Taylor-Fernando Lamas	Mar., '53	69m	Mar. 7 1750		A-2		Good
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17 1686	AY	B		Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28 1742		A-2		Good
Glass Wall, The	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7 1750		A-2		Good
Glory at Sea (Brit.)	Souvaine	Trevor Howard-Sonny Tufts	Mar. 10, '53	88m	Mar. 21 1766		A-1		Good
Golden Arrow, The	UA	Burgess Meredith-Jean Pierre Aumont	Mar. 20, '53						
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52	83m	Sept. 13 1525	AY	B		Very Good
Goldtown Ghost Riders	Col.	Gene Autry-Gail Davis	May, '53	57m					
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m	Feb. 1, '47				Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5 1177	AYC	B		Superior
Guerilla Girl	UA	Helmut Dantine	Jan. 23, '53	81m	Jan. 24 (S) 1694		A-2		
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5, '52	90m	July 28, '45				Excellent
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m					
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7 1710	AYC	B		Very Good
H									
HANGMAN'S Knot (color) (512)	Col.	Randolph Scott-Donna Reed	Nov., '52	81m	Nov. 1 1589	AY	A-2		Very Good
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29 1621	AYC	A-1		Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16 1485	AY	A-2		Excellent

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Hell Is Sold Out (Brit.)	Realart Richard Attenborough-Mai Zetterling	Jan., '53	75m	Apr. 4	1783		B	Fair
Hellgate (5113)	Lippert Sterling Hayden-Jean Leslie	Sept. 5, '52	87m	Aug. 23	1502		B	Very Good
Hiawatha (color) (5202)	AA Vincent Edwards-Yvette Dugay	Dec. 28, '52	80m	Dec. 20	1645	AYC	A-1	Excellent
High Noon*	UA Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2	Very Good
Hitch-Hiker, The (314)	RKO Edmond O'Brien-Frank Lovejoy	Mar. 20, '53	71m	Jan. 17	1686		A-2	Good
Hoaxsters, The (319)	MGM Guest Narrators	Jan. 30, '53	36m					
Homesteaders, The (5323)	AA Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790			Fair
Horizons West (235) (color)	Univ. Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20	1534	A	A-2	Good
Houdini (color)	Para. Tony Curtis-Janet Leigh	July, '53						
Hour of 13, The (309)	MGM Peter Lawford-Dawn Addams	Nov., '52	80m	Oct. 4	1549	AY	A-2	Good
House of Wax (3D) (color) (218)	WB Vincent Price-Phyllis Kirk	Apr. 25, '53	88m	Apr. 18	1798			Excellent
Hurricane Smith (color) (5204)	Para. Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13	1525	AY	B	Good
I								
I BELIEVE In You (Brit.)	Univ. Celia Johnson-Cecil Parker							
I Confess (213)	WB Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7	1709	A	A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662	AY	B	Very Good
I Love Melvin (color) (323)	MGM Donald O'Connor-Debbie Reynolds	Mar., '53	77m	Feb. 7	1710		A-1	Good
I'll Get You (5206)	Lippert George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7	1710			Good
Importance of Being Earnest (C) (381) (Brit.)	U-I Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661	AY	A-2	Excellent
Invasions from Mars (314) (color)	20th-Fox Helena Carter-Arthur Franz	May, '53	78m	Apr. 11	1790			Good
Invasion U.S.A. (513)	Col. Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B	Average
Iron Mistress, The (C) (206)*	WB Alan Ladd-Virginia Mayo	Nov. 22, '52	110m	Oct. 18	1565	AY	B	Very Good
It Grows on Trees (303)	Univ. Irene Dunne-Dean Jagger	Nov., '52	84m	Nov. 1	1589	AYC	A-1	Excellent
It Happens Every Thursday (319)	Univ. Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798			Very Good
It's in the Bag	UA Fred Allen-Jack Benny (reissue)	Sept. 5, '52	87m	Feb. 17, '45				Excellent
Ivanhoe (color) (307)*	MGM Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21	1417	AYC	A-1	Excellent
J								
JACK McCall, Desperado (color)	Col. George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jalopy (5318)	AA Bowery Boys	Feb. 15, '53	62m	Apr. 18	1798			Fair
Jamaica Run (C)	Para. Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789			Very Good
Jazz Singer, The (color) (212)	WB Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1	Very Good
Jeopardy (317)*	MGM Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693	AY	B	Good
Johnny the Giant Killer (color) (5205)	Lippert Animated Cartoon	June 5, '53						
Jungle Girl (5208)	AA Johnny Sheffield	Dec. 7, '52	70m				B	
Just for You (color) (5201)*	Para. Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	AYC	A-2	Excellent
Justice Is Done (Fr.)	Burstyn Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K								
KANSAS City Confidential	UA John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	B	Fair
Kansas Pacific (5302) (color)	AA Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4	1782		A-1	Very Good
L								
LADIES of the Chorus (514)	Col. Marilyn Monroe-Adele Jergens (reissue)	Nov., '52	61m					
Lady Wants Mink (color)	Rep. Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773		A-1	Very Good
Last of the Comanches (C) (511)	Col. Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1	Good
Law and Order (318) (color)	Univ. Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781			Very Good
Lawless Breed (color) (306)	Univ. Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Picture Documentary	Jan. 1, '53	70m	Nov. 29	1622		A-1	Very Good
Lili (color)	MGM Leslie Caron-Mel Ferrer	Spec.	81m	Mar. 14	1757	AYC	A-2	Excellent
Limelight	UA Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11	1557	AY	B	Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E. Fernandel-Gino Cervi	Jan., '53	103m	Jan. 24	1694		A-2	Very Good
Lone Hand (color) (317)	Univ. Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773			Very Good
Look Who's Laughing (381)	RKO Lucille Ball-Edgar Bergen (reissue)	Aug., '52	79m	Sept. 20, '41				
Lure of the Wilderness (227) (C)	20th-Fox Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461	AY	A-1	Very Good
Lusty Men, The (304)	RKO Susan Hayward-Robert Mitchum	Oct., '52	113m	Sept. 27	1542	AY	A-2	Good
Luxury Girls	UA Susan Stephen	Jan. 30, '53	96m	Mar. 7	1751		B	Fair
M								
MA AND PA Kettle on Vacation (314)	Univ. Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749		A-1	Very Good
Magic Box, The (Brit.) (C) Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534		A-1	Good
Magnetic Monster, The	UA Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717	AY	A-1	Very Good
Man Behind the Gun (C) (211)	WB Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662	AY	B	Good
Man in the Dark (3D)	Col. Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789			Very Good
Man on a Tightrope (315)	20th-Fox Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781		A-2	Excellent
Man with the Grey Glove (Ital.)	IFE Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678		B	Good
Marika (German) (color)	Brill Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743			Fair
Marksmen, The (5333)	AA Wayne Morris	Apr. 12, '53		Apr. 11	(S) 1791			
Marshal of Cedar Rock (5241)	Rep. Allan Rocky Lane	Feb. 1, '53	54m	Feb. 28	1742	AYC	A-1	Very Good
Maverick, The (5322)	AA Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669			Average
Meet Me at the Fair (C) (307)	Univ. Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637	AYC	A-1	Very Good
Member of the Wedding (521)	Col. Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Merry Widow, The (color)* (301)	MGM Lana Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2	Excellent
Merry Wives of Windsor (Ger.)	Central Sonja Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27	1542			Good
Million Dollar Mermaid (C) (312)*	MGM Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597	AYC	A-1	Good
Mine with the Iron Door, The	Col. Richard Arlen-Cecilia Parker (reissue)	Sept., '52	66m					
Miracle of Fatima (color) (203)*	WB Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23	1501	AY	A-1	Superior
Mississippi Gambler (color) (310)*	Univ. Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B	Very Good
Mr. Walkie Talkie (5203)	Lippert Joe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6	1630			Average
Monkey Business (230)	20th-Fox Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B	Excellent
Monsoon (color)	UA Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7	1711		B	Fair
Montana Belle (color) (308)	RKO Jane Russell-George Brent	Nov., '52	81m	Nov. 1	1589	AY	B	Good
Montana Incident (5253)	Mono. Whip Wilson	Aug. 10, '52	54m	Aug. 30	1510		A-1	Fair
Moulin Rouge (C)	UA Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661		B	Excellent
Murder Will Out (Brit.)	Kramer-Hyams Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
My Cousin Rachel (301)*	20th-Fox Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662	AY	A-2	Very Good
My Darling Clementine (351)	20th-Fox Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m					
My Man and I (303)	MGM Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502	AY	A-2	Very Good
My Pal Gus (233)	20th-Fox Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B	Very Good
My Wife's Best Friend (231)	20th-Fox Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11	1558		B	Good

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N									
NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685	A	A-2	Excellent
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May, '53	94m	Apr. 4	1781			Excellent
Never Wave at a Wac (371)	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645		B	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotton	Feb., '53	89m	Jan. 24	1693	A	B	Very Good
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	B	Average
Night Without Stars	RKO	David Farrar-Nadia Gray	Mar. 6, '53						
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	66m	Sept. 20	(S) 1534		A-2	
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6	1629	AY	A-2	Good
O									
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	111m	Aug. 23	1501	AY	A-2	Excellent
Of Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694		C	Fair
Off Limits (5216)	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709		A-1	Excellent
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742	AY	A-1	Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751		B	Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	108m	Oct. 11	1558	AY	B	Very Good
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	88m	Nov. 15	1606	AY	A-2	Good
P									
PAOLO & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718			Average
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1	Good
Penny Princess (Brit.) (color)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782		A-1	Good
Perils of the Jungle (5214)	Lippert	Clyde Beatty (reissue)	Mar. 20, '53	63m					
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17	1685	AYC	A-1	Excellent
Pickup on South Street	20th-Fox	Richard Widmark-Jean Peters	June, '53		Feb. 14	(S) 1718			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov., '52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750		A-2	Very Good
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	82m	Nov. 8	1597	AYC	A-1	Excellent
Port Sinister	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53		Feb. 28	(S) 1743			
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750		B	Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B	Good
Prisoner of Zenda (color) (308)*	MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-1	Very Good
Problem Girls	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759		B	Fair
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valerie Hobson	Oct. 28, '52	88m	Oct. 25	1581	AY	A-1	Excellent
Q									
QUIET Man, The (color)* (5108)	Rep.	John Wayne-Maureen O'Hara	Spec.	129m	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
R									
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1558	AY	A-2	Very Good
Rainbow 'Round My Shoulder (C) (503)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477	AY	A-1	Good
Ramuntcho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759			Average
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2	Good
Remains to Be Seen	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805			Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1	Good
Ride Vaquero (color)	MGM	Robert Taylor-Ava Gardner	Not Set		Mar. 21	(S) 1767			
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30	1510	AY	A-2	Good
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53		Mar. 28	(S) 1773			
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669	AY	A-1	Very Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B	Good
S									
SALOME (color) (545)	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757		B	Excellent
San Antonio (5203)	Rep.	Rod Cameron-Arlene Whelan	Feb. 15, '53	90m	Mar. 7	1751		A-2	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534	AYC	A-1	Good
Savage Mutiny (539)	Col.	Johnny Weissmuller	Mar., '53	73m	Jan. 17	1687	AY	A-1	Fair
Scandal at Scourie (color)	MGM	Greer Garson-Walter Pidgeon	Not Set		Apr. 11	(S) 1790			
Scared Stiff	Para.	Martin & Lewis-Lizabeth Scott	June, '53	107m	Apr. 18	1798			Excellent
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	73m	Nov. 29	1623			Fair
See Around Us, The (color)	RKO	Documentary	Apr. 22, '53	61m	Jan. 17	1686			Very Good
Secret Flight (Brit.)	Univ.	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortese-Audrey Hepburn	Aug. 29, '52	87m	Aug. 30	1510		A-2	Fair
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-2	Very Good
Serpent of the Nile (color)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799		B	Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751			Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set	118m	Apr. 18	1797			Excellent
She Had to Say Yes									
(form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Apr. 1, '53	89m	Nov. 1	(S) 1591		A-2	
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2	Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1	Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2	Fair
Slasher, The (5218)	Lippert	James Kenney-Joan Collins	May 29, '53						
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr., '53	93m	Feb. 28	1741		A-1	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741		A-2	Excellent
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	81m	Oct. 11	1558	AY	A-1	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	Aug. 23	1502	AYC	A-2	Good
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53		Mar. 21	(S) 1767			
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766		A-1	Average
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	60m	Nov. 15	1606	AYC	A-2	Fair
Split Second	RKO	Alexis Smith-Keith Andes	June, '53	85m	Mar. 21	1765			Very Good

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Springfield Rifle (C) [204]	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	93m	Oct. 4	1555	AY	A-1	Good
Stalag 17	Para.	William Holden-Don Taylor	July, '53		Jan. 10	(S) 1679			
Star, The [316]*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B	Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) [239]*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1	Very Good
Stars Are Singing, The (color) [5214]	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1	Very Good
Steel Trap [232]	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25	1582	AY	A-2	Fair
Stooge, The [5212]*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Stop, You're Killing Me [210] (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	AY	A-2	Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Mar., '53	122m	Mar. 7	1749	AY	A-2	Very Good
Story of Will Rogers (color) [129]*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	AYC	A-1	Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B	Fair
Stranger in Between, The (Brit.) [284]	Univ.	Dirk Bogarde-Elizabeth Sellers	Aug., '52	84m	Aug. 23	1502	AY	A-2	Very Good
Sudden Fear [362]*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	A-2	Good
Sweetheart Time (color)	Rep.	Ray Middleton-Lucille Norman	Not Set		Feb. 28	(S) 1743			
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687		A-2	Average
System, The [217]	WB	Frank Lovejoy-Joan Waldon	Apr. 18, '53	90m	Mar. 21	1766			Good
T									
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	AY	A-2	Good
Tangier Incident [5316]	AA	George Brent-Mari Aldon	Feb. 8, '53	77m	Feb. 21	1733		A-1	Average
Target Hong Kong [517]	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2	Fair
Taxi [305]	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1	Excellent
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53						
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27	1541	AY	A-2	Excellent
Thief of Venice [304]	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2	Very Good
Thunder in the East [5210]	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590	A	A-2	Fair
Thunderbirds [5201]	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	AY	A-1	Very Good
Titanic	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798			Excellent
Tonight We Sing (color) [310]	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Too Many Girls [382]	RKO	Lucille Ball-Desi Arnaz	(reissue) Aug., '52	85m	Oct. 12, '40				
Torpedo Alley [5308]	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1	Good
Toughest Man in Arizona (C) [5109]	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25	1582	AY		Good
Trail Blazers [5329]	AA	Alan Hale, Jr.	Apr. 19, '53						
Treasure of Golden Condor (C) [308]	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1	Good
Tromba, the Tiger Man [5201] (Ger.)	Lippert	Krone Circus	Nov. 14, '52	63m	Nov. 22	1614		A-2	Fair
Tropic Zone (color) [5211]	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2	Fair
Tropical Heat Wave [5216]	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11	1559	AY	A-1	Good
Trouble Along the Way [216]	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765		A-2	Excellent
Turning Point, The [5205]	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2	Good
Twilight Women (Brit.) [5217]	Lippert	Freda Jackson-Lois Maxwell	May 15, '53						
Two Cents Worth of Hope [Ital.]	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B	Excellent
U									
UNDER the Red Sea [305]	RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	A-1	Very Good
Untamed Frontier (color) [230]	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2	Good
Untamed Women	UA	Lyle Talbot-Doris Harrick	Sept. 12, '52	70m	Aug. 23	1503		A-2	Fair
V									
VANQUISHED, The (color)	Para.	John Payne-Jan Sterling	June, '53						
Voodoo-Tiger [518]	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B	Fair
W									
WAC from Walla Walla [5123]	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25	1582	AYC	A-1	Good
Wagon Team [476]	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	A-1	Good
War of the Worlds (C) [5218]	Para.	Gene Barry-A. Robinson	Not Set	85m	Feb. 28	1742		A-1	Excellent
Washington Story [238]	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1	Excellent
Way of a Gaucho (color) [229]	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2	Good
We're Not Married [221]	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B	Excellent
What Price Glory (color) [226]	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469	AY	A-2	Excellent
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrett	Jan. 27, '53	80m	Feb. 7	1711			Fair
Where's Charley (color) [130]	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425	AYC	A-1	Very Good
White Goddess [5224]	Lippert	Jon Hall	Mar. 27, '53	73m					
White Lightning [5326]	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751			Good
White Line, The [Ital.]	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669			Very Good
Wide Boy (Brit.)	Realart	Sydney Tafler-Susan Shaw	Dec., '52	67m	Apr. 4	1783		B	Fair
Willie & Joe Back at the Front [233]	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC	A-1	Very Good
Winning of the West [571]	Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AYC	A-1	Good
Woman of the North Country [5144] (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sept. 5, '52	90m	Aug. 2	1470	AY	A-2	Good
Woman They Almost Lynched, The	Rep.	John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4	1781			Very Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m					
World in His Arms, The (C) [227]*	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1	Excellent
Wyoming Roundup [5254]	AA	Whip Wilson	Nov. 9, '52	53m	July 12	(S) 1443			
X Y Z									
YANKEE Buccaneer [234] (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525	AY	A-1	Very Good
Yellow Sky, The [349]	20th-Fox	Gregory Peck-Anne Baxter (reissue)	Jan., '53	98m					
You for Me [240]	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462	AY	B	Good
Yukon Gold [5221]	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12	(S) 1442			

FEATURES LISTED BY COMPANIES — PAGE 1725, ISSUE OF FEBRUARY 14, 1953
 SHORT SUBJECTS CHART APPEARS ON PAGES 1774-1775, ISSUE OF MARCH 28, 1953

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section — a regular service of MOTION PICTURE HERALD — lists all features in release from February, 1952, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5301	Battle Zone	Oct. 26 '52	John Hodiak, Linda Christian	82	Drama
5254	Wyoming Roundup	Nov. 9 '52	Whip Wilson	53	Western
5214	No Holds Barred	Nov. 23 '52	Bowery Boys	66	Comedy
5201	Flat Top (C)	Nov. 30 '52	Sterling Hayden, Richard Carlson	85	Drama
5268	Jungle Girl	Dec. 7 '52	Johnny Sheffield	70	Western
5322	The Maverick	Dec. 14 '52	Bill Elliott	71	Western
5202	Hiawatha (C)	Dec. 28 '52	Vincent Edwards, Yvette Duguay	80	Drama
5332	Star of Texas	Jan. 11 '53	Wayne Morris	68	Western
5222	Fangs of the Arctic	Jan. 18 '53	Kirby Grant	63	Adventure
5308	Torpedo Alley	Jan. 25 '53	Mark Stevens, Dorothy Malone	84	Drama
5316	Tangier Incident	Feb. 8 '53	George Brent, Mari Aldon	77	Melodrama
5318	Jalopy	Feb. 15 '53	Bowery Boys	62	Comedy
5302	Kansas Pacific (C)	Feb. 22 '53	Sterling Hayden, Eve Miller	73	Western
5326	White Lightning	Mar. 8 '53	Stanley Clements	61	Drama
5323	The Homesteaders	Mar. 22 '53	Bill Elliott	62	Western
5303	Fort Vengeance (C)	Mar. 29 '53	James Craig, Rita Moreno	75	Western
5333	The Marksmen	Apr. 12 '53	Wayne Morris	75	Western
5329	Trail Blazers	Apr. 19 '53	Alan Hale, Jr., Richard Tyler	64	Drama
5310	Cow Country	Apr. 26 '53	Edmond O'Brien, Helen Westcott	63	Western
5324	Rebel City	May 10 '53	Bill Elliott	63	Western
5319	Bowery Knights	May 24 '53	Bowery Boys	63	Comedy
5311	Roar of the Crowd (C)	May 31 '53	Howard Duff, Helene Stanley	74	Drama
5330	Northern Patrol	June 14 '53	Kirby Grant	64	Drama
5314	Safari Drums	June 21 '53	Johnny Sheffield	64	Adventure
5309	Son of Belle Starr (C)	June 28 '53	Keth Larsen, Peggie Castle	64	Western

Monogram

5215	Jet Job	Apr. 6 '52	Stanley Clements	63	Drama
5252	Gunman, The	Apr. 21 '52	Whip Wilson, Fuzzy Night	52	Drama

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5209	Desert Pursuit	May 11 '52	Wayne Morris	71	Adventure
5205	Wild Stallion	May 12 '52	Ben Johnson, Edgar Buchanan	70	Western
5225	Kansas Territory	May 20 '52	Bill Elliott	65	Western
5207	African Treasure	June 8 '52	Johnny Sheffield, Laurette Luez	70	Adventure
5220	Gold Fever	June 15 '52	John Caivert, Ralph Morgan	63	Melodrama
5212	Here Comes the Marines	June 29 '52	Leo Gorcey, Huntz Hall	66	Comedy
5203	Wagon West (C)	July 6 '52	Peggie Castle, Rod Cameron	70	Western
5218	Sea Tiger	July 27 '52	John Archer, Marguerite Chapman	71	Melodrama
5253	Montana Incident	Aug. 10 '52	Whip Wilson	54	Western
5204	Rose Bowl Story, The (C)	Aug. 24 '52	Marshall Thompson, Vera Miles	73	Drama
5221	Yukon Gold	Aug. 31 '52	Kirby Grant	62	Adventure
5226	Fargo	Sept. 7 '52	Bill Elliott, Phyllis Coates	69	Western
5243	Dead Man's Trail	Sept. 21 '52	Johnny Mack Brown	59	Western
5213	Fendin' Fools	Sept. 21 '52	Leo Gorcey, Huntz Hall	63	Comedy
5216	Army Bound	Oct. 5 '52	Stanley Clements, Karen Sharpe	61	Western
5210	Canyon Ambush	Oct. 12 '52	Johnny Mack Brown	53	Western
5214	Arctic Flight	Oct. 19 '52	Wayne Morris, Alan Hale, Jr.	78	Melodrama

Stratford

(All British)

Franchise Affair, The	Apr. 1 '52	Michael Denison, Dulcie Gray	95	Mystery
Young Wives Tale	June 9 '52	Audrey Hepburn, Nigel Patrick	80	Comedy
Woman's Angle, The	Sept. 29 '52	E. Underdown, Kathy O'Donnell	96	Drama
Castle in the Air	Dec. 26 '52	David Tomlinson, Helen Cherry	92	Comedy
Angels One Five	Mar. 20 '53	Jack Hawkins, Dulcie Gray	98	Drama
Father's Doing Fine	Apr. 22 '53	Richard Attenborough, H. Thatcher	83	Comedy

COLUMBIA

485	Laramie Mountain	Apr. '52	Charles Starrett, Smiley Burnette	53	Western
425	Marrying Kind, The	Apr. '52	Judy Holliday, Aldo Ray	53	Comedy
427	Thief of Damascus (C)	Apr. '52	Paul Henreid, Jeff Donnell	78	Drama
471	Apache Canyons	May '52	Gene Autry	62	Western
434	Sniper, The	May '52	Adolphe Menjou, Arthur Franz	87	Melodrama
428	Sand Off (C)	May '52	Mickey Rooney, Anne James	83	Melodrama
435	Tank in Indo-China, A	May '52	John Archer	67	Western
441	Brave Warrior (C)	June '52	Jon Hall, Christine Larsen	73	Western
438	Montana Territory (C)	June '52	Lon McCallister, Wanda Hendrix	64	Western
436	Paula	June '52	Loretta Young, Kent Smith	80	Drama
487	Bogch, Tough West	June '52	Charles Starrett, Smiley Burnette	54	Western

(Continued on following page, column 1)

COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
425	Walk East On Beacon	June '52	George Murphy, Virginia Gilmore	98	Drama
437	Barbed Wire	July '52	Gene Autry	61	Western
474	Brigand, The (C)	July '52	Anthony Dexter, Jody Lawrence	84	Adventure
440	California Conquest (C)	July '52	Cornel Wilde, Teresa Wright	79	Drama
442	Cripple Creek (C)	July '52	George Montgomery	78	Western
486	Junction City	July '52	Charles Starrett, Smiley Burnette	54	Western
439	Red Snow	July '52	Guy Madison, Ray Mala	75	Adventure
116	Storm Over Tibet	July '52	Diana Douglas, Rex Mason	87	Adventure
131	Captain Pirate (C)	Aug. '52	Louise Hayward, Patricia Medina	85	Adventure
509	Clouded Yellow, The (Brit.)	Aug. '52	Jean Simmons, Trevor Howard	89	Drama
481	Kid from Broken Gun, The	Aug. '52	Charles Starrett	56	Western
504	Last Train from Bombay	Aug. '52	Jon Hall, Lisa Ferraday	72	Melodrama
501	Affair in Trinidad	Sept. '52	Rita Hayworth, Glenn Ford	98	Melodrama
593	Rainbow 'Round My Shoulder (C)	Sept. '52	Richard Arlen, Cecilia Parker	66	Drama
476	Wagon Train	Sept. '52	Frankie Laine, Billy Daniels	78	Musical
507	Assignment: Paris	Oct. '52	Gene Autry	61	Western
508	Golden Hawk, The (C)	Oct. '52	Dana Andrews, Maria Toren	85	Drama
1782	Blue Canadian Rockies	Nov. '52	Sterling Hayden, Rhonda Fleming	83	Drama
512	Hungman's Knot (C)	Nov. '52	Gene Autry, Pat Buttram	81	Western
514(R)	Ladies of the Chorus	Nov. '52	Randolph Scott, Donna Reed	81	Western
518	Voodoo Tiger	Nov. '52	Marilyn Monroe, Adele Jergens	61	Musical
515	Eight Iron Men	Dec. '52	Johnny Weissmuller, Jean Byron	67	Adventure
506	The Happy Time	Dec. '52	Bonar Colleano, Arthur Franz	80	Drama
513	Invasion, U.S.A.	Dec. '52	Charles Boyer, Louis Jourdan	94	Comedy
505	Strange Fascination	Dec. '52	Gerald Mohr, Peggie Castle	74	Drama
519	The Four Poster	Jan. '53	Rex Harrison, Lilli Palmer	103	Drama
516	The Pathfinder (C)	Jan. '53	George Montgomery, Helena Carter	78	Drama
571	Winning of the West	Jan. '53	Gene Autry	57	Western
511	Last of the Comanches (C)	Feb. '53	Broderick Crawford, Barbara Hale	85	Drama
517	Target-Hongkong	Feb. '53	Richard Denning, Nancy Gates	66	Drama
534	All Ashore (C)	Mar. '53	Mickey Rooney, Dick Haymes	80	Musical
(R)	Bandit of Sherwood Forest, The	Mar. '53	Cornel Wilde, Anita Louise	87	Adventure
521	Member of the Wedding	Mar. '53	Jean Kent, Dirk Bogarde	88	Melodrama
5782	On Top of Old Smoky	Mar. '53	Julie Harris, Ethel Waters	91	Drama
524	Prince of Pirates (C)	Mar. '53	Gene Autry	59	Western
539	Savage Mutiny	Mar. '53	Johnny Weissmuller, Barbara Rush	80	Adventure
	Glass Wall, The	Apr. '53	Vittorio Gassman, Gloria Stevens	73	Adventure
	Jack McCall, Desperado (C)	Apr. '53	George Montgomery, Angela Stevens	80	Drama
	Man in the Dark (3D)	Apr. '53	Edmond O'Brien, Audrey Totter	76	Drama
528	One Girl's Confession	Apr. '53	Hugo Haas, Cleo Moore	74	Drama
	Problem Girls	Apr. '53	Helen Walker, Ross Elliott	70	Melodrama
	Ambush at Tomahawk Gap (C)	May '53	John Hodiak, John Derek	73	Western
	Fort Ti (C) (3D)	May '53	George Montgomery, Joan Vohs	77	Adventure
	Goldwyn Ghost Riders	May '53	Gene Autry	81	Western
	Serpent of the Nile (C)	May '53	Rhonda Fleming, William Lundigan	81	Drama
545	Salome (C)	Spec.	Rita Hayworth, Stewart Granger	103	Drama
	Affairs of Messaline (Fr. Ital.)		Maria Felix		Drama
	Big Jump, The (C)		Alan Ladd, Leo Genn		Drama
	Conquest of Cochise (C)		John Hodiak, Robert Stack		Western
	Cruisin' Down the River (C)		Frankie Laine		Musical
	5000 Fingers of Dr. T. (C)		Peter Lind Hayes, Mary Healy		Fantasy
	Flame of Calcutta (C)		Denise Darcel, Patric Knowles		Melodrama
	49 Men		John Ireland, Richard Denning		Drama
	Juggler, The		Kirk Douglas, Milly Vitale		Drama
	Killer App, The		Johnny Weissmuller		Adventure
	Last of the Pony Express		Gene Autry		Western

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
308	Prisoner of Zenda (C)	Nov. '52	Stewart Granger, Deborah Kerr	101	Drama
309	Hoar of 13, The	Nov. '52	Peter Lawford, Dawn Addams	89	Drama
310	Plymouth Adventure (C)	Nov. '52	Spencer Tracy, Gene Tierney	105	Drama
311	Sky Fall of Moon	Dec. '52	Carlton Carpenter, Jan Sterling	75	Drama
312	Million Dollar Mermaid (C)	Dec. '52	Eather Williams, Victor Mature	115	Melodrama
313	Above and Beyond	Jan. '53	Robert Taylor, Eleanor Parker	122	Drama
314	Desperate Search, The	Jan. '53	Howard Keel, Betsy Gray	71	Musical
315	Bad and the Beautiful, The	Jan. '53	Lana Turner, Kirk Douglas	118	Drama
316	Clown, The	Jan. '53	Red Skelton, Tim Considine	92	Comedy
319	Hooters, The	Jan. 30 '53	Guest Narrators	36	Drama
307	Ivanhoe (C)	Feb. 20 '53	Robert Taylor, Elizabeth Taylor	106	Drama
317	Jeopardy	Feb. '53	Barbara Stanwyck, Barry Sullivan	69	Drama
318	Naked Spur (C)	Feb. '53	James Stewart, Janet Leigh	94	Drama
320	Rogue's March	Feb. '53	Peter Lawford, Janice Rule	84	Drama
321	Battle Circus	Mar. 6 '53	Humphrey Bogart, June Allyson	90	Drama
322	Confidentially, Connie	Mar. 13 '53	Van Johnson, Janet Leigh	71	Comedy
323	I Love Melvin (C)	Mar. 20 '53	Donald O'Connor, Debbie Reynolds	77	Musical
324	Girl Who Had Everything	Mar. 27 '53	Elizabeth Taylor, Fernando Lamas	69	Drama
325	Sombrero (C)	Apr. 3 '53	Pier Angeli, Ricardo Montalban	103	Drama
326	Small Town Girl (C)	Apr. 10 '53	Jane Powell, Farley Granger	93	Musical
	Bright Road	Apr. 17 '53	Robert Horton, Dorothy Dandridge	69	Drama
	Code Two	Apr. 24 '53	Sally Forrest, Ralph Meeker	94	Drama
327	Never Let Me Go	May 1 '53	Clark Gable, Gene Tierney	94	Drama
	Cry of the Hunted	May 8 '53	Vittorio Gassman, Polly Bergen	80	Melodrama
	Remains to Be Seen	May 15 '53	June Allyson, Van Johnson	89	Comedy
	Fast Company	May 22 '53	Howard Keel, Nina Foch	68	Comedy
	Young Bess (C)	May 29 '53	J. Simmons, S. Granger, D. Kerr		Drama
	Slight Case of Larceny, A	June 5 '53	Mickey Rooney, Eddie Bracken		Comedy
	Arma, The (C) (3D)	June 12 '53	Gig Young, Jean Hagen		Western
	Affairs of Dobie Gillis	June 19 '53	Debbie Reynolds, Bobby Van		Musical
	Scandal at Scourie (C)	June 26 '53	Greer Garson, Walter Pidgeon		Drama
	Dangerous When Wet (C)	July 3 '53	Eather Williams, Fernando Lamas		Musical
	Main St. to Broadway	July 10 '53	All Star Cast		Drama
	Story of Three Loves, The (C)	July 1 '53	P. Angeli, L. Caron, M. Shearer	122	Drama
	Big Leaguer, The	July 31 '53	Edward G. Robinson, Vera-Ellen		Drama
	Band Wagon (C)	Aug. 7 '53	Fred Astaire, Cyd Charisse		Musical
	Give a Girl a Break (C)	Aug. 14 '53	The Champions, Debbie Reynolds		Musical
	Lili (C)	Special	Leolie Caron, Mel Ferrer	81	Drama
218	Quo Vadis (C)	Special	Robert Taylor, Deborah Kerr	168	Drama
	All the Brothers Were Valiant (C)		R. Taylor, A. Blyth, S. Granger		Adventure
	Fame and Fortune		Spencer Tracy, Jean Simmons		Drama
	Great Diamond Robbery, The		Red Skelton, Cara Williams		Comedy
	Invitation to the Dance (C)		Gene Kelly, Tamara Toumanova		Musical
	Julius Caesar		Mason, Garson, Kerr, Brando, Calhern		Drama
	Latin Lovers (C)		Lana Turner, Ricardo Montalban		Drama
	Mogambo (C)		Clark Gable, Ava Gardner		Drama
	Ride, Vagabond (C)		Robert Taylor, Ava Gardner		Drama
	Take the High Ground (C)		Richard Widmark, Karl Malden		Drama
	Time Bomb		Glenn Ford, Anne Vernon		Drama

MONOGRAM

(See listing under Allied Artists)

COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5100	Last Posse, The	Apr. 1 '52	Broderick Crawford, Charles Bickford	72	Western
5101	Let's Do It Again (C)	Apr. 25 '52	Jane Wyman, Ray Milland	83	Musical
5102	Mission Over Korea	May 23 '52	John Hodiak, Audrey Totter	79	Drama
5103	Pack Train	June 2 '52	Gene Autry	75	Western
5104	Prisoners of the Casbah (C)	June 16 '52	Gloria Grahame, Cesar Romero	71	Drama
5105	Saginaw Trail	July 13 '52	Gene Autry	74	Western
5106	Sky Commando	Aug. 29 '52	Dan Duray, Frances Gifford	77	Drama
5107	Valley of Babylon (C)	Sept. 5 '52	Richard Conte, Linda Christian	87	Drama
5108	Valley of the Headhunters	Oct. 31 '52	Johnny Weissmuller	73	Adventure
5109	Wild One, The	Nov. 14 '52	Marlon Brando	63	Drama
5110	Wings of Danger	Dec. 12 '52	Zachary Scott, Robert Beatty	72	Drama
5111	Valley of Eagles (Brit.)	Jan. 13 '53	Jack Warner, Nadia Gray	83	Drama
5112	Loan Shark	Feb. 13 '53	George Raft, Dorothy Hart	69	Drama
5113	Outlaw Women (C)	Mar. 20 '53	Marie Windsor, Richard Rober	75	Drama
5114	Stolen Face	Apr. 17 '53	Paul Henreid, Elizabeth Scott	71	Drama
5115	Pirate Submarine	May 15 '53	Special Cast	69	Drama
5116	Jungle, The	June 13 '53	Rod Cameron, Cesar Romero	74	Drama
5117	Secret People (Brit.)	July 13 '53	Valentina Cortessa, Audrey Hepburn	87	Melodrama
5118	Hellgate	Aug. 29 '53	Sterling Hayden, Joan Leslie	73	Melodrama
5119	Scotland Yard Inspector	Oct. 31 '53	Cesar Romero, Lois Maxwell	73	Melodrama
5120	Tromba, the Tiger Man	Nov. 14 '53	Krone Circus	63	Drama
5121	Mr. Walkie Talkie	Nov. 28 '53	Joe Sawyer, William Tracy	65	Comedy
5122	5216(R) Captain Kidd	Dec. 12 '53	Randolph Scott, Charles Laughton	89	Adventure
5123	Great White Hunter	Dec. 12 '53	Gregory Peck, Joan Bennett	89	Drama
5124	Gambler and the Lady	Dec. 26 '53	Dane Clark, Naomi Chance	79	Melodrama
5125	I'll Get You	Jan. 16 '54	George Raft, Sally Gray	79	Melodrama
5126	Tall Texan, The	Feb. 13 '54	Lloyd Bridges, Marie Windsor	84	Western
5127	Perils of the Jungle	Mar. 20 '54	Clyde Beatty	63	Adventure
5128	White Goddess	Mar. 27 '54	Jon Hall	73	Adventure
5129	Bad Blonde	Apr. 10 '54	Barbara Payton, Tony Wright	80	Drama
5130	Bachelor in Paris	Apr. 17 '54	Dennis Price, Anne Vernon	83	Drama
5131	Twilight Women (Brit.)	May 15 '54	Freda Jackson, Lois Marshall	79	Drama
5132	Slasher, The	May 22 '54	Anna May Wong	115	Drama
5133	Johnny the Giant Killer	May 29 '54	James Kenney, Joan Collins	89	Drama
5134	Ghost Ship (Brit.)	June 5 '54	Animated Cartoon	10	Fairy Tale
5135		June 12 '54	Dermot Walsh, Hazel Court	92	Melodrama

MGM

5136	Slagin' in the Rain (C)	Apr. '52	Gene Kelly, Debbie Reynolds	103	Musical
5137	Talk About a Stranger	Apr. '52	George Murphy, Nancy Davis	65	Drama
5138	When in Rome	Apr. '52	Van Johnson, Paul Douglas	78	Drama
5139	Carbine Williams	May '52	James Stewart, Wendell Corey	101	Drama
5140	Girl in White, The	May '52	June Allyson, Arthur Kennedy	93	Drama
5141	Skirts Ahoy (C)	May '52	Esther Williams, Barry Sullivan	84	Musical
5142	Young Man With Ideas	May '52	Glenn Ford, Ruth Roman	89	Drama
5143	Glory Alley	June '52	Ledlie Caron, Ralph Meeker	79	Drama
5144	Pat and Mike	June '52	Spencer Tracy, Katharine Hepburn	95	Comedy
5145	Scaramouche (C)	June '52	Stewart Granger, Janet Leigh	115	Drama
5146	Lovely to Look at (C)	July '52	Howard Keel, Kathryn Grayson	105	Musical
5147	Washington Story	July '52	Van Johnson, Patricia Neal	82	Drama
5148	Holiday for Sinners	July '52	Keenan Wynn, Janice Rule	72	Drama
5149	You for Me	Aug. '52	Peter Lawford, Jane Greer	71	Comedy
5150	Fearless Fagan	Aug. '52	Janet Leigh, Carleton Carpenter	79	Comedy
5151	Merry Widow, The (C)	Sept. '52	Lana Turner, Fernando Lamas	103	Musical
5152	Devil Makes Three, The	Sept. '52	Gene Kelly, Pier Angeli	96	Drama
5153	My Man and I	Sept. '52	Shelley Winters, Wendell Corey	99	Drama
5154	Because You're Mine (C)	Oct. '52	Mario Lanza, Doretta Morrow	103	Musical
5155	Apache War Smoke	Oct. '52	Gilbert Roland, Glenda Farrell	67	Western
5156	Everything I Have Is Yours (C)	Oct. '52	The Champions, D. O'Keefe	92	Musical

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PARAMOUNT

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5119	Aaron Slick from Punkin Crick (C)	Apr. '52	Alan Young, Dinah Shore	85	Musical
5120	My Son, John	Apr. '52	Helen Hayes, Van Heflin	122	Drama
5121	Anything Can Happen	May '52	Jose Ferrer, Kim Hunter	107	Comedrama
5122	Red Mountain (C)	May '52	Alan Ladd, Elizabeth Scott	84	Western
5123	Denver and Rio Grande (C)	June '52	Edmond O'Brien, Sterling Hayden	89	Western
5124	Atomic City, The	June '52	Michael Moore, Nancy Gates	85	Melodrama
5125	Encore (Brit.)	July '52	Roland Culver, Glynnis Johns	94	Drama
5126	Jumping Jacks	July '52	Dean Martin, Jerry Lewis	96	Comedy
5127	Carrie	Aug. '52	Jennifer Jones, Laurence Olivier	118	Drama
5128	Son of Paleface (C)	Aug. '52	Bob Hope, Jane Russell	104	Comedy
5129	Just for You (C)	Sept. '52	Bing Crosby, Jane Wyman	95	Musical
5130	Caribbean (C)	Sept. '52	Ariane Dahl, John Payne	97	Western
5131	Somebody Loves Me (C)	Oct. '52	Betty Hutton, Ralph Meeker	97	Comedy
5132	Hurricane Smith (C)	Oct. '52	Yvonne De Carlo, John Ireland	96	Melodrama
5133	Turning Point, The	Nov. '52	William Holden, Alexis Smith	85	Drama
5134	Savage, The (C)	Nov. '52	Charlton Heston, Susan Morrow	95	Western
5135	Blazing Forest, The (C)	Dec. '52	John Payne, Susan Morrow	90	Western
5136	Cleopatra	Dec. '52	Claudette Colbert, Henry Wilcoxon	104	Drama
5137	Road to Bali (C)	Jan. '53	Crosby, Dorothy Lamour, Hope	90	Comedy
5138	Thunder in the East	Jan. '53	Alan Ladd, Deborah Kerr	98	Drama
5139	Tropic Zone (C)	Jan. '53	Ronald Reagan, Rhonda Fleming	94	Drama
5140	Come Back, Little Sheba	Feb. '53	Shirley Booth, Burt Lancaster	99	Drama
5141	The Stogie	Feb. '53	Dean Martin, Jerry Lewis	100	Comedy
5142	Stars Are Singing, The (C)	Mar. '53	R. Cluoney, L. Melchior	99	Musical
5143	Girls of Pleasure Island (C)	Apr. '53	Don Taylor, Gene Barry	95	Comedy
5144	Off Limits	Apr. '53	Bob Hope, Marilyn Maxwell	89	Comedy
5145	Greatest Show on Earth (C)	May '53	All-Star Cast	153	Circus-Dr.
5146	Pony Express (C)	May '53	Charlton Heston, Rhonda Fleming	101	Western
5147	Sangaree (C) (3D)	May '53	Fernando Lamas, Arlene Dahl	92	Adventure
5148	Jamaica Run (C)	June '53	Ray Milland, Arlene Dahl	92	Adventure
5149	Vanquished, The (C)	June '53	John Payne, Jan Sterling	97	Adventure
5150	Scared Stiff	June '53	Martin & Lewis, Elizabeth Scott	107	Comedy
5151	Houdini (C)	July '53	Tony Curtis, Janet Leigh	94	Drama
5152	Silag 17	July '53	William Holden, Don Taylor	90	Comedrama



Arrowhead (C)	Charlton Heston, Mary Sinclair	Drama
Betany Bay (C)	Alan Ladd, James Mason	Drama
Caddy, The	Martin & Lewis	Comedy
Forever Female	Paul Douglas, Ginger Rogers	Comedy
Here Come the Girls (C)	Hope, Cluoney, Dahl, Martin	Melodrama
Little Boy Lost	Bing Crosby, Claude Dauphin	Drama
Roman Holiday	Gregory Peck, Audrey Hepburn	Drama
Shane (C)	Alan Ladd, Jean Arthur	Western
War of the Worlds (C)	Gene Barry, A. Robinson	Drama

REPUBLIC

5125	Fabulous Senorita, The	Apr. 1 '52	Estelita Rodriguez, Robert Clarke	89	Comedy
5126	Border Saddlemates	Apr. 15 '52	Rex Allen	67	Western
5127	Hoodlum Empire	Apr. 15 '52	Brian Donlevy, Claire Trevor	98	Melodrama
5128	Wild Horse Ambush	Apr. 15 '52	Michael Chapin, Eileen Jansen	54	Western
5129	Gobs and Gals	May 1 '52	Bernard Brook, Cathy Downs	86	Comedy
5130	Black Hills Ambush	May 20 '52	Alan Rocky Lane	54	Western
5131	Bal Tabarin	June 1 '52	Muriel Lawrence, William Ching	84	Musical
5132	I Dream of Jeanie (C)	June 15 '52	Ray Middleton, Muriel Lawrence	90	Drama
5133	Thundering Caravans	July 20 '52	Allan Rocky Lane	54	Western
5134	Old Oklahoma Plains	July 25 '52	Rex Allen	60	Western
5135	Woman of the North Country (C)	Sept. 5 '52	Ruth Hussey, Rod Cameron	90	Drama
5136	Quiet Man, The (C)	Sept. 14 '52	John Wayne, Maureen O'Hara	129	Comedrama

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REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5126	Tropical Heat Wave.....	Oct. 1 '52.....	Estellita, Robert Hutton.....	74.....	Comedy
5174	Desperados Outpost.....	Oct. 8 '52.....	Allan Rocky Lane.....	54.....	Western
5199	Toughest Man in Arizona (C).....	Oct. 10 '52.....	Vaughn Monroe, Joan Leslie.....	90.....	Western
5123	WAC from Walla Walla.....	Oct. 10 '52.....	Judy Canova, Stephen Dunne.....	83.....	Comedy
5143	South Pacific Trail.....	Oct. 20 '54.....	Rex Allen.....	60.....	Western
5201	Thunderbirds.....	Nov. 27 '52.....	Mona Freeman, John Barrymore, Jr. 95.....	95.....	Drama
5202	Ride the Man Down (C).....	Jan. 1 '53.....	Brian Donlevy, Forrest Tucker.....	90.....	Western
5241	Marshal of Cedar Rock.....	Feb. 1 '53.....	Allan Rocky Lane.....	54.....	Western
5263	San Antonio.....	Feb. 15 '53.....	Rod Cameron, Arleen Whelan.....	90.....	Western
5148	Old Overland Trail.....	Feb. 25 '53.....	Rex Allen.....	60.....	Western
5204	Woman They Almost Lunched.....	Mar. 20 '53.....	John Lund, Audrey Totter.....	90.....	Drama
5205	Lady Wants Mink (C).....	Mar. 30 '53.....	Dennis O'Keefe, Ruth Hussey.....	92.....	Comedy
5206	Perilous Journey, A.....	Apr. 5 '53.....	Vera Ralston, David Brian.....	90.....	Drama
5207	Fair Wind to Java (C).....	Apr. 28 '53.....	Fred MacMurray, Vera Ralston.....	92.....	Melodrama
.....	Iron Mountain Trail.....	May 8 '53.....	Rex Allen.....	92.....	Western
.....	City That Never Sleeps.....	.....	Gig Young, Mala Powers.....	.....	Drama
.....	Constable of Carson City.....	.....	Allan Rocky Lane.....	.....	Western
.....	Laughing Anne (Brit.) (C).....	.....	Wendell Corey, Margaret Lockwood.....	.....	Drama
.....	Sun Shines Bright, The.....	.....	Charles Winninger, Arleen Whelan.....	.....	Drama
.....	Sweethearts on Parade (C).....	.....	Ray Middleton, Eileen Christy.....	.....	Musical

RKO RADIO

271(R)	Body Snatcher.....	Apr. '52.....	Boris Karloff, Bela Lugosi.....	78.....	Horror
272(R)	I Walked With a Zombie.....	Apr. '52.....	Frances Dee, Tom Conway.....	69.....	Horror
224	Macao.....	Apr. '52.....	Jane Russell, Robert Mitchum.....	80.....	Drama
227	Target.....	Apr. '52.....	Tim Holt, Richard Martin.....	60.....	Western
225	Tarzan's Savage Fury.....	Apr. '52.....	Lex Barker, Dorothy Hart.....	80.....	Adventure
230	Desert Passage.....	May '52.....	Tim Holt, Joan Dixon.....	60.....	Western
303	Faithful City, The (Israel).....	May '52.....	Jamie Smith, John Slater.....	86.....	Drama
228	Half-Breed (C).....	May '52.....	Robert Young, Janis Carter.....	81.....	Western
269(R)	King Kong.....	May '52.....	Fay Wray, Bruce Cabot.....	100.....	Horror
270(R)	Leopard Man, The.....	May '52.....	Dennis O'Keefe, Margo.....	66.....	Horror
226	Narrow Margin.....	May '52.....	Charles McGraw, Marie Windsor.....	70.....	Melodrama
229	Clash By Night.....	June '52.....	Barbara Stanwyck, Paul Douglas.....	105.....	Drama
274	Wild Heart, The (C).....	July '52.....	Jennifer Jones, David Farrar.....	82.....	Drama
391	Story of Robin Hood (C).....	July '52.....	Richard Todd, Joan Rice.....	84.....	Drama
361	Big Sky, The.....	July '52.....	Kirk Douglas, Elizabeth Threlkett.....	122.....	Western
301	One Minute to Zero.....	Aug. '52.....	Robert Mitchum, Ann Blyth.....	105.....	Drama
362	Sudden Fear.....	Aug. '52.....	Joan Crawford, Jack Palance.....	110.....	Drama
331(R)	Look Who's Laughing.....	Aug. '52.....	Lucille Ball, Edgar Bergen.....	79.....	Comedy
382(R)	Too Many Girls.....	Aug. '52.....	Lucille Ball, Desi Arnaz.....	85.....	Comedy
383(R)	Annie Oakley.....	Sept. '52.....	Barbara Stanwyck, Preston Foster.....	91.....	Western
384(R)	Allegany Uprising.....	Sept. '52.....	John Wayne, Claire Trevor.....	81.....	Western
302	Beware, My Lovely.....	Sept. '52.....	Ida Lupino, Robert Ryan.....	77.....	Drama
304	Lusty Men, The.....	Oct. '52.....	Susan Hayward, Robert Mitchum.....	113.....	Drama
305	Under the Red Sea.....	Oct. '52.....	Documentary.....	67.....	Docu'try
308	Montana Belle (C).....	Nov. 11 '52.....	Jane Russell, George Brent.....	81.....	Western
309	Face to Face.....	Nov. 14 '52.....	Jane Mason, Robert Preston.....	92.....	Duo-Drama
385(R)	Bachelor and the Bobby-Soxer.....	Dec. 5 '52.....	Gary Grant, Myrna Loy.....	95.....	Comedy
386(R)	Bachelor Mother.....	Dec. 5 '52.....	Cyngre Rogers, David Niven.....	82.....	Comedy
331	Hans Christian Andersen (C).....	Dec. 19 '52.....	Danny Kaye, Farley Granger.....	112.....	Musical

20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
226	What Price Glory (C).....	Aug. '52.....	James Cagney, Dan Dailey.....	111.....	Drama
227	Lure of the Wilderness (C).....	Sept. '52.....	Jean Peters, Jeffrey Hunter.....	92.....	Melodrama
228	O'Henry's Full House.....	Sept. '52.....	All Star Cast.....	111.....	Drama
230	Monkey Business.....	Sept. '52.....	Cary Grant, Marilyn Monroe.....	97.....	Comedy
231	My Wife's Best Friend.....	Oct. '52.....	Anne Grant, Macdonald Carey.....	87.....	Comedrama
238	Something for the Birds.....	Sept. '52.....	Victor Mature, Patricia Neal.....	81.....	Comedy
229	Way of a Gaucho (C).....	Oct. '52.....	Gene Tierney, Rory Calhoun.....	91.....	Western
236	Bloodhounds of Broadway (C).....	Nov. '52.....	Mitzi Gaynor, Scott Brady.....	90.....	Comedy
235	Night Without Sleep.....	Nov. '52.....	Gary Merrill, Linda Darnell.....	77.....	Drama
237	Pony Soldier (C).....	Nov. '52.....	Tyrone Power, Cameron Mitchell.....	82.....	Drama
232	Steel Trap.....	Nov. '52.....	Joseph Cotten, Teresa Wright.....	85.....	Melodrama
233	My Pal Gus.....	Dec. '52.....	Richard Widmark, Joanne Bru.....	83.....	Comedrama
239	Stars and Stripes Forever (C).....	Dec. '52.....	Clifton Webb, Ruth Hussey.....	89.....	Musical
301	My Cousin Rachel.....	Jan. '53.....	Olivia de Havilland, Richard Burton.....	98.....	Drama
302	I Don't Care Girl (C).....	Jan. '53.....	Mitzi Gaynor, David Wayne.....	78.....	Musical
303	Ruby Gentry.....	Jan. '53.....	Jennifer Jones, Charlton Heston.....	82.....	Drama
304	Thief of Venice.....	Jan. '53.....	Maria Montez, Paul Christian.....	91.....	Drama
348(R)	Gunfighter, The.....	Jan. '53.....	Gregory Peck, Jean Parker.....	87.....	Western
349(R)	Yellow Sky.....	Jan. '53.....	Gregory Peck, Anne Baxter.....	98.....	Western
306	Niagara (C).....	Feb. '53.....	Marilyn Monroe, Joseph Cotten.....	89.....	Melodrama
308	Treasure of the Golden Condor (C).....	Feb. '53.....	Cornel Wilde, Constance Smith.....	93.....	Drama
309	Silver Whip.....	Feb. '53.....	Rory Calhoun, Dale Robertson.....	73.....	Western
316	Star, The.....	Feb. '53.....	Bette Davis, Sterling Hayden.....	89.....	Drama
305	Taxi.....	Mar. '53.....	Dan Dailey, Constance Smith.....	77.....	Comedy
313	Destination Gobi (C).....	Mar. '53.....	Richard Widmark, Don Taylor.....	89.....	Adventure
317	Down Among the Sheltering Palms (C).....	Mar. '53.....	William Lundigan, Mitzi Gaynor.....	87.....	Musical
350(R)	Call of the Wild.....	Mar. '53.....	Clark Gable, Loretta Young.....	91.....	Drama
351(R)	My Darling Clementine.....	Mar. '53.....	H. Fonda, L. Darnell, V. Mature.....	97.....	Drama
311	Call Me Madam (C).....	Apr. '53.....	Ethel Merman, Donald O'Connor.....	114.....	Musical
312	President's Lady.....	Apr. '53.....	Susan Hayward, Charlton Heston.....	96.....	Drama
347	Tonight We Sing (C).....	Apr. '53.....	David Wayne, Ezio Pinza.....	109.....	Musical
314	Invaders from Mars (C).....	May '53.....	Helena Carter, Arthur Franz.....	78.....	Drama
315	Man on a Tightrope.....	May '53.....	Freddie March, Gloria Grahame.....	105.....	Drama
318	Titanic.....	May '53.....	Clifton Webb, Barbara Stanwyck.....	98.....	Drama
319	Desert Rats, The.....	May '53.....	James Mason, Richard Burton.....	95.....	Drama
352(R)	Gentleman's Agreement.....	May '53.....	Gregory Peck, Dorothy McGuire.....	95.....	Drama
353(R)	Snake Pit, The.....	May '53.....	Olivia de Havilland, Leo Genn.....	95.....	Drama
320	Girl Next Door, The (C).....	June '53.....	Jane Haver, Dan Dailey.....	95.....	Musical
321	Powder River (C).....	June '53.....	Rory Calhoun, Corinne Calvet.....	95.....	Western
322	Pickup on South Street.....	June '53.....	Richard Widmark, Jean Peters.....	95.....	Drama
307	Farmer Takes a Wife, The (C).....	July '53.....	Betty Grable, Dale Robertson.....	81.....	Musical
.....	Glory Brigade, The.....	July '53.....	Victor Mature.....	.....	Drama
.....	Kid from Left Field, The.....	July '53.....	Dan Dailey, Anne Bancroft.....	.....	Comedrama
.....	White Witch Doctor (C).....	July '53.....	Susan Hayward, Robert Mitchum.....	.....	Adventure
.....	Gentlemen Prefer Blondes (C).....	Aug. '53.....	Marilyn Monroe, Jane Russell.....	.....	Musical
.....	Inferno (3D).....	Aug. '53.....	Robert Ryan, Rhonda Fleming.....	.....	Drama
.....	Sailor of the King.....	Aug. '53.....	Jeffrey Hunter, Michael Rennie.....	.....	Drama
.....	Snows of Kilimanjaro, The (C).....	Special.....	G. Peck, S. Hayward, A. Gardner.....	114.....	Drama

Blueprint for Murder.....	Joseph Cotten, Jean Peters.....	Melodrama
City of Bad Men (C).....	Jeanne Crain, Dale Robertson.....	Drama
Dangerous Crossing.....	Jeanne Crain, Michael Rennie.....	Drama
Vickie.....	Jeanne Crain, Jean Peters.....	Drama

RKO RADIO (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
307	Blackboard the Pirate (C)	Dec. 23 '52	Linda Darnell, Robert Newton	99	Drama
308	Androcles and the Lion	Jan. 9 '53	Victor Mature, Jean Simmons	98	Melodrama
311	Never Wave at a WAC	Jan. 23 '53	Rosalind Russell, Paul Douglas	87	Comedy
313	No Time for Flowers	Jan. 31 '53	Vivica Lindfors, Paul Christian	83	Comedy
322	Peter Pan (C)	Feb. 5 '53	Carlton	76 1/2	Fairy Tale
322	Angel Face	Feb. 11 '53	Robert Mitchum, Jean Simmons	90	Melodrama
315	Sword of Venus	Feb. 20 '53	Robert Clarke, Catherine McLeod	73	Drama
314	Hitch-Hiker, The	Mar. 21 '53	Edmond O'Brien, Frank Lovejoy	71	Melodrama
317	Fort Apache	Mar. 28 '53	John Wayne, Henry Fonda	71	Western
358(R)	Blood on the Moon	Mar. 28 '53	Robert Mitchum, Robert Preston	74	Western
316	Count the Hours	Apr. 4 '53	Teresa Wright, MacDonald Carey	74	Drama
317	Port Sinister	Apr. 11 '53	James Warren, Lynne Roberts	65	Melodrama
319	Sea Around Us, The (C)	Apr. 22 '53	Documentary	61	Documentary
319	Big Frame, The (Brit.)	Apr. 23 '53	Mark Stevens, Jean Kent	67	Drama
318	Split Second	May 7 '53	Alexis Smith, Stephen McNally	85	Drama
3-D	Follies, The (C) (3D)	May 21 '53	Lili St. Cyr	85	Variety
3-D	Sea Devils (C)	May 23 '53	Yvonne DeCarlo, Rock Hudson	85	Adventure
3-D	Below the Sahara (C)	May 23 '53	Native Cast	85	Adventure
3-D	Kiss and Run	June 13 '53	Victor Mature, Jean Simmons	85	Comedrama
3-D	Mighty Joe Young	June 17 '53	Terry Moore, Ben Johnson	85	Drama
3-D	Isle of the Dead	June 17 '53	Boris Karloff, Ellen Drew	85	Melodrama
3-D	Real Glory, The	June 30 '53	Gary Cooper, Broderick Crawford	85	Adventure
3-D	Princess and the Pirate (C)	June 30 '53	Bob Hope, Virginia Mayo	85	Musical
3-D	Louisiana Territory (C) (3D)	July 1 '53	Documentary	85	Documentary
3-D	Tarzan and the She-Devil	July 6 '53	Lex Barker	85	Adventure

306	Captive Women	Margaret Field, Robert Clarke	65	Adventure
306	Heavy Water (Norwegian)	Documentary	65	Documentary
306	Jet Pilot (C)	John Wayne, Janet Leigh	119	Melodrama
306	Night Without Stars (Brit.)	David Farrar, Nadia Gray	85	Drama
306	She Had to Say Yes	Jean Simmons, Robert Mitchum	85	Comedy
306	Sword and the Rose (C)	Richard Todd, Glynis Johns	85	Adventure

20th CENTURY-FOX

211	Pride of St. Louis	Apr. '52	Dan Dailey, Joanne Dru	93	Comedy
212	Rose of Cimarron (C)	Apr. '52	Jack Buell, Mala Powers	72	Western
210	With a Song in My Heart (C)	Apr. '52	Susan Hayward, David Wayne	117	Musical
213	Belles on Their Toes (C)	May '52	Jeanne Crain, Myrna Loy	89	Comedy
252(R)	Laura	May '52	Gene Tierney, Dana Andrews	88	Drama
215	Deadline, U.S.A.	May '52	Humphrey Bogart, Ebel Barrymore	87	Drama
216	Outcasts of Poker Flat	May '52	Dale Robertson, Anne Baxter	81	Drama
231(R)	This Above All	May '52	Tyrone Power, Joan Fontaine	110	Drama
217	Kangaroo (C)	June '52	Maureen O'Hara, Peter Lawford	84	Drama
219	Lydia Bailey (C)	June '52	Dale Robertson, Anne Francis	89	Drama
255(R)	Leave Her to Heaven (C)	June '52	Gene Tierney, Cornel Wilde	110	Drama
256(R)	Rains Came, The	June '52	Myrna Loy, Tyrone Power	95	Drama
218	Lady in the Iron Mask (C)	July '52	Louis Hayward, Patricia Medina	78	Adventure
220	Wait 'Til the Sun Shines, Nellie (C)	July '52	Jean Peters, Hugh Marlowe	108	Comedrama
221	We're Not Married	July '52	Ginger Rogers, David Wayne	85	Comedy
222	Diplomatic Courier	July '52	Tyrone Power, Patricia Neal	97	Drama
257(R)	To the Shores of Tripoli (C)	July '52	John Payne, Maureen O'Hara	86	Drama
258(R)	Black Swan (C)	July '52	Tyrone Power, Maureen O'Hara	85	Drama
223	Dreamboat	Aug. '52	Clifton Webb, Ginger Rogers	83	Comedy
224	Don't Bother to Knock	Aug. '52	Marilyn Monroe, Richard Widmark	76	Comedy
225	Les Misérables	Aug. '52	Michael Rennie, Debra Paget	104	Drama

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UNITED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
307	Captive City	Apr. 11 '52	John Forsythe	91	Drama
307	Without Warning	May 8 '52	Adam Williams, Meg Randall	75	Melodrama
307	Red Planet Mars	May 15 '52	Peter Graves, Andrea King	87	Adventure
307	Fighter, The	May 25 '52	Richard Conte, Vanessa Brown	78	Adventure
(R)	Red River	June 6 '52	John Wayne, Montgomery Clift	127	Western
(R)	Tuba (C)	June 6 '52	Susan Hayward, Robert Preston	89	Drama
(R)	Tales of Hoffmann (C) (Brit.)	June 13 '52	Moira Shearer, Robert Helpmann	138	Opera-Ballet
(R)	Confidence Girl	June 20 '52	Tom Conway, Hillary Brooke	81	Melodrama
(R)	Outcast of the Islands (Brit.)	July 11 '52	Trevor Howard, Ralph Richardson	93	Drama
(R)	Actors and Sin	July 18 '52	Edward G. Robinson, Marsha Hunt	85	Drama
(R)	High Noon	July 30 '52	Gary Cooper, Grace Kelly	85	Drama
(R)	Island of Desire (C)	Aug. 4 '52	Linda Darnell, Tab Hunter	93	Drama
(R)	Park Row	Aug. 12 '52	Gene Evans, Mary Welch	83	Drama
(R)	Cry, the Beloved Country	Aug. 22 '52	Canada Lee, Sidney Poitier	96	Drama
(R)	Guest Wife	Sept. 5 '52	Claudette Colbert, Don Ameche	96	Comedy
(R)	It's in the Bag	Sept. 5 '52	Fred Allen, Jack Benny	87	Comedy
(R)	Untamed Women	Sept. 12 '52	Lyle Talbot, Doris Herrick	70	Adventure
(R)	Lady Vanishes, The	Sept. 19 '52	Michael Redgrave, M. Lockwood	85	Mystery
(R)	Ring, The	Sept. 26 '52	Gerard Mohr, Rita Moreno	79	Drama
(R)	Thief, The	Oct. 10 '52	Ray Milland, Rita Gam	85	Drama
(R)	Outpost in Malaya (Brit.)	Nov. 21 '52	Claudette Colbert, Jack Hawkins	88	Drama
(R)	Babes in Baghdad (C)	Dec. 7 '52	Paulette Goddard, John Bole	79	Comedy
(R)	Monsoon (C)	Dec. 14 '52	Ursula Thiess, Diana Douglas	79	Drama
(R)	Breaking the Sound Barrier (Brit.)	Dec. 21 '52	Ann Todd, Ralph Richardson	115	Drama
(R)	Kansas City Confidential	Jan. 16 '53	John Payne, Coleen Gray	98	Drama
(R)	Guerrilla Girl	Jan. 23 '53	Helmut Dantine, Marianna	81	Melodrama
(R)	Luxury Girls	Jan. 30 '53	Susan Stephen	96	Drama
(R)	Limeight	Feb. 6 '53	Claire Bloom, Charles Chaplin	143	Drama
(R)	Magnetic Monster, The	Feb. 18 '53	Richard Carlson, Jean Byron	79	Adventure
(R)	Bandits of Corsica, The	Feb. 27 '53	Richard Greene, Paula Raymond	81	Drama
(R)	Moulin Rouge (C)	Mar. 6 '53	José Ferrer, Colette Marchand	118	Drama
(R)	Bwana Devil (3D) (C)	Mar. 13 '53	Robert Stack, Barbara Britton	79	Adventure
(R)	Son of the Renegade	Mar. 27 '53	John Carpenter, Lori Irving	57	Western
(R)	Love Happy	Apr. 15 '53	Marx Bros., Marilyn Monroe	85	Comedy
(R)	Africa Screams	Apr. 15 '53	Abbott & Costello	79	Comedy
(R)	Assassin, The (Brit.)	Apr. 22 '53	Richard Todd, Eva Bartok	80	Drama
(R)	That Man from Tangier	May 8 '53	Nils Asher, Roland Young	80	Comedy
(R)	Phantom from Space	May 15 '53	Ted Cooper, Noreen Nash	80	Melodrama
(R)	Rough Shoot	May 22 '53	Joel McCrea, Evelyn Keyes	80	Melodrama
(R)	Raiders of the Seven Seas (C)	May 27 '53	John Payne, Donna Reed	80	Adventure

Crossed Swords (C)	Errol Flynn, Gina Lollobrigida	Adventure
Fort Algiers	Yvonne de Carlo	Western
Genghis Khan	Elvira Reyes, Lou Salvador	Drama
Golden Arrow	Burgess Meredith, Jean Pierre Aumont	Drama
Marshall's Daughter, The	Ken Murray, Preston Foster	Comedy
Medba (C)	Patrice Munsel, Robert Morley	Adventure
Moon Is Blue, The	William Holden, David Niven	Comedy
No Escape	Lew Ayres, Sonny Tufts	Drama
Scandalous Man, The	Robert Shayne, Dorris Merrick	Drama
Return to Paradise (C)	Gary Cooper	Drama
Scarlet Spear, The	John Archer, Martha Hyer	Adventure
South of Algiers (C)	Wanda Hendrix, Van Heflin	Adventure
Tombs of Egypt	George Montgomery, Tab Hunter	Western
Volcano (Ital.)	Anna Magnani, Geraldine Brooks	Drama
War Paint (C)	Robert Stack, Joan Taylor	Western

(Continued on following page, column 1)

UNIVERSAL-INTERNATIONAL

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
217	Battle at Apache Pass (C)	Apr. '52	John Lund, Beverly Tyler	85	Western
218	Ma and Pa Kettle at the Fair	Apr. '52	Marjorie Main, Percy Kilbride	78	Comedy
219	Bronco Buster (C)	May '52	John Lund, Scott Brady	80	Western
220	No Room for the Groom	May '52	Tony Curtis, Piper Laurie	82	Comedy
221	Red Ball Express	May '52	Jeff Chandler, Alex Nicol	84	Drama
222	Ivory Hunter (C) (Brit.)	June '52	Anthony Steel, Dinah Sheridan	97	Adventure
223	Just Across the Street	June '52	Ann Sheridan, John Lund	79	Comedy
224	Scarlet Angel (C)	June '52	Yvonne De Carlo, Rock Hudson	81	Drama
225	Francis Goes to West Point	July '52	Donald O'Connor, Lori Nelson	81	Comedy
226	Has Anybody Seen My Gal? (C)	July '52	Piper Laurie, Charles Coburn	89	Comedy
227	Sally and Saint Anne	July '52	Ann Blyth, Edmund Gwenn	90	Comedrama
228	World in His Arms, The (C)	Aug. '52	Gregory Peck, Ann Blyth	104	Drama
229	Duel at Silver Creek, The (C)	Aug. '52	Audie Murphy, Faith Domergue	77	Drama
230	Lost in Alaska	Aug. '52	Abbott & Costello, Mizzi Green	76	Comedy
231	Untamed Frontier (C)	Sept. '52	Joseph Cotten, Shelley Winters	75	Adventure
232	Son of Ali Baba (C)	Sept. '52	Tony Curtis, Piper Laurie	75	Drama
233	Bonzo Goes to College	Sept. '52	Edmund Gwenn, Maureen O'Sullivan	80	Comedy
234	Willie and Joe Back at the Front	Oct. '52	Tom Ewell, Harvey Lembeck	87	Comedy
235	Yankee Buccaneer (C)	Oct. '52	Jeff Chandler, Scott Brady	86	Melodrama
236	Horizon West (C)	Oct. '52	Robert Ryan, Julia Adams	81	Western
237	Raiders, The (C)	Nov. '52	Richard Conte, Yvonne De Carlo	80	Western
238	Because of You	Nov. '52	Loretta Young, Jeff Chandler	95	Drama
239	It Grows on Trees	Nov. '52	Irene Dunne, Dean Jagger	84	Comedy
240	Black Castle, The	Dec. '52	Stephen McNally, Richard Greene	81	Drama
241	Against All Flags (C)	Dec. '52	Errol Flynn, Maureen O'Hara	83	Drama
242	Lawless Breed (C)	Jan. '53	Rock Hudson, Julia Adams	83	Western
243	Meet Me at the Fair (C)	Jan. '53	Dan Dailey, Diana Lynn	87	Musical
244	Redhead from Wyoming (C)	Jan. '53	Maureen O'Hara, Alex Nicol	80	Western
245	Mississippi Gambler (C)	Feb. '53	Tyrone Power, Piper Laurie	98	Drama
246	Girls in the Night	Feb. '53	Joyce Holden, Glenda Farrell	83	Drama
247	City Beneath the Sea (C)	Mar. '53	Robert Ryan, Mala Powers	87	Drama
248	Guns of the West	Mar. '53	Audie Murphy, Susan Cabot	79	Drama
249	Seminole (C)	Mar. '53	Rock Hudson, Barbara Hale	86	Western
250	Ma and Pa Kettle on Vacation	Apr. '53	Marjorie Main, Percy Kilbride	75	Comedy
251	Desert Legion (C)	Apr. '53	Alan Ladd, Arlene Dahl	86	Drama
252	Abbott & Costello Go to Mars	Apr. '53	Abbott & Costello	77	Comedy
253	Lone Hand (C)	May '53	Joel McCrea, Barbara Hale	80	Western
254	Law and Order (C)	May '53	Ronald Reagan, Dorothy Malone	80	Western
255	It Happens Every Thursday	May '53	Loretta Young, John Forsythe	80	Comedrama
256	Column South (C)	June '53	Audie Murphy, Joan Evans	84	Drama
257	Take Me to Town (C)	June '53	Ann Sheridan, Sterling Hayden	81	Drama
258	Queen Is Crowned, A (C)	June '53	Sir Lawrence Olivier (narrator)	60	Documentary
259	All I Desire	July '53	Barbara Stanwyck, Richard Carlson	79 1/2	Drama
260	Great Sioux Uprising, The (C)	July '53	Jeff Chandler, Faith Domergue	80	Western
261	Francis Covers the Big Town	July '53	Donald O'Connor, Nancy Guild	86	Comedy
262	Abbott & Costello Meet	Aug. '53	Abbott & Costello	84	Comedy
263	Forbidden	Aug. '53	Tony Curtis, Joanne Dru	87	Musical
264	Thunder Bay (C)	Aug. '53	James Stewart, Joanne Dru	102	Drama
265	It Came from Outer Space (3D)	Special	Richard Carlson, Barbara Rush		Drama

Back to God's Country (C) Rock Hudson, Steve Cochran
 East of Sumatra (C) Jeff Chandler, Marilyn Maxwell
 Golden Blade (C) Rock Hudson, Piper Laurie
 Ma and Pa Kettle at Waikiki Marjorie Main, Percy Kilbride
 Prince of Bagdad (C) Victor Mature, Mari Blanchard
 Stand at Apache River (C) Stephen McNally, Julia Adams
 Walkin' My Baby Back Home (C) Donald O'Connor, Janet Leigh

U-I Special Films Division

(All British)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
282	Man in the White Suit, The	Apr. '52	Alec Guinness, Joan Greenwood	85	Comedy
283	Island Rescue	June '52	David Niven, Glynnis Johns	87	Comedy
284	Stranger in Between, The	Aug. '52	Dirk Bogarde, Elizabeth Sellars	84	Drama
285	The Promoter	Oct. 28 '52	Alec Guinness, Valerie Hobson	88	Comedy
286	Importance of Being Earnest (C)	Dec. 22 '52	Michael Redgrave, Joan Greenwood	93	Comedy
287	Crash of Silence (Story of Mandy)	Feb. '53	Phyllis Calvert, Jack Hawkins	93	Drama
288	Penny Princess (C)	Mar. '53	Yolande Donlan, Dirk Bogarde	91	Comedy
289	I Believe in You		Celia Johnson, Cecil Parker		Drama
290	Something Money Can't Buy		Anthony Steel, Patricia Roc		Drama

WARNER BROTHERS

118	Jack and the Beanstalk (C)	Apr. 12 '52	Abbott and Costello	78	Comedy
119	Lion and the Horse, The (C)	Apr. 19 '52	Steve Cochran, Sherry Jackson	83	Drama
120	Mara Maru	May 3 '52	Errol Flynn, Ruth Roman	98	Drama
121	San Francisco Story	May 17 '52	Yvonne de Carlo, Joel McCrea	88	Drama
122	About Face (C)	May 31 '52	Gordon MacRae, Eddie Bracken	94	Musical
123	Carson City (C)	June 14 '52	Randolph Scott, Lucille Norman	87	Western
124	Three for Bedroom C (C)	June 21 '52	Gloria Swanson, James Warren	74	Comedy
125	Winning Team, The	June 28 '52	Doris Day, Ronald Reagan	98	Drama
126	She's Working Her Way Through College (C)	July 12 '52	Virginia Mayo, Ronald Reagan	101	Musical
127	Story of Willie Rogers (C)	July 26 '52	Jane Wyman, Will Rogers, Jr.	109	Drama
128	Where's Charley? (C)	Aug. 16 '52	Ray Bolger, Allyn McLerie	97	Comedy
129	Big Jim McLain	Aug. 30 '52	John Wayne, Nancy Olson	99	Drama
130	Crimson Pirate (C)	Sept. 27 '52	Burt Lancaster, Eva Bartok	104	Drama
131	Miracle of Fatima (C)	Oct. 11 '52	Gilbert Roland, Angela Clark	102	Drama
132	Springfield Ride (C)	Oct. 25 '52	Gary Cooper, Phyllis Thaxter	93	Drama
133	Operation Secret	Nov. 8 '52	Cornel Wilde, Phyllis Thaxter	108	Drama
134	Iron Mistress, The (C)	Nov. 22 '52	Alan Ladd, Virginia Mayo	116	Drama
135	Cattle Town	Dec. 6 '52	Dennis Morgan, Philip Carey	71	Western
136	A & C Meet Captain Kidd (C)	Dec. 27 '52	Abbott & Costello	70	Comedy
137	April in Paris (C)	Jan. 3 '53	Ray Bolger, Doris Day	101	Musical
138	Stop, You're Killing Me (C)	Jan. 17 '53	Broderick Crawford, Claire Trevor	86	Comedy
139	Man Behind the Gun (C)	Jan. 31 '53	Randolph Scott, Patrice Wymore	82	Western
140	Jazz Singer, The (C)	Feb. 14 '53	Danny Thomas, Peggy Lee	107	Musical
141	I Confess	Feb. 28 '53	Montgomery Clift, Anne Baxter	95	Drama
142	She's Back on Broadway (C)	Mar. 14 '53	Virginia Mayo, Gene Nelson	95	Musical
143	Blue Gardenia, The	Mar. 28 '53	Anne Baxter, Richard Conte	90	Melodrama
144	Trouble Along the Way	Apr. 4 '53	John Wayne, Donna Reed	110	Comedrama
145	System, The	Apr. 18 '53	Frank Lovejoy, Joan Weldon	90	Drama
146	House of Wax (C) (3D)	Apr. 25 '53	Vincent Price, Phyllis Kirk	88	Melodrama
147	By the Light of the Silvery Moon (C)	May 2 '53	Doris Day, Gordon MacRae	102	Musical
148	Desert Song, The (C)	May 30 '53	Kathryn Grayson, Gordon MacRae	110	Musical

Boy from Oklahoma, The (C) Will Rogers, Jr., Nancy Olson
 Calamity Jane (C) Doris Day, Howard Keel
 City Is Dark Gene Nelson, Sterling Hayden
 Diamond Queen, The Fernando Lamas, Arlene Dahl
 Eddie Cantor Story, The (C) Keefe Brasselle, Marilyn Erskine
 His Majesty O'Keefe (C) Burt Lancaster
 Lion Is in the Streets (C) James Cagney, Barbara Hale
 Master of Ballantrae (C) Errol Flynn
 Plunder of the Sun Glenn Ford, Diana Lynn
 Riding Shotgun (C) Randolph Scott, Wayne Morris
 So This Is Love (C) Kathryn Grayson, Walter Abel
 South Sea Paradise Burt Lancaster, Virginia Mayo
 Thunder Over the Plains (C) Randolph Scott, Phyllis Kirk

OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type
Adventures, The (Brit.)	Classic	101	Drama
Affair Blum (Ger.)	Central	107	Drama
Alice in Wonderland (C) (Fr.)	Souvaire	83	Fantasy
All for Love (Ital.)	I.F.E.	95	Drama
Amazing Mon. Fabre (Fr.) (Eng. Dial.)	Meadow	96	Drama
Angel (Fr. & Ital.)	Scalera	95	Drama
Angel and Sinner (Fr.)	A.F.E.	90	Drama
Angel Street (Brit.)	Commercial	84	Drama
Anna (Ital.)	Scalera	95	Drama
Anna (Ital.)	I.F.E.	100	Drama
Another Shore (Br.)	I.R.O.	77	Comedy
Anthony of Padua (Ital.)	Casolaro	88	Drama
Arizona Raiders (R.)	Favorite	60	Western
Atomic Monster, The (R)	Realtor	65	Drama
Bad Lord Byron (Br.)	I.R.O.	85	Drama
Ballerina (Fr.)	Burstyn	85	Drama
Barber of Seville (Ital.)	Excelior	105	Opera
Battles of Chief Pontiac	Realtor	72	Western
Beauty and the Beast (Fr.)	Lopert	87	Fantasy
Beauty and the Devil (Fr.)	Davis	95	Drama
Before Him All Rome Trembled (Ital.)	Continental	104	Drama
Behind Closed Shutters (Ital.) (Eng. Dial.)	I.F.E.	89	Drama
Bela Lugosi Meets a Brooklyn Gorilla	Realtor	74	Horror
Bellissima (Ital.)	I.F.E.	108	Drama
Beloved Vagabond (Fr.)	A.F.E.	90	Musical
Berlin, The (German)	Burstyn	90	Comedy
Betrayal of Catherine the Great (Fr.)	Hoffberg	82	Drama
Bicycle Thief (Ital.)	Burstyn	89	Drama
Big Day, The (Fr.)	Mayer-Kingsley	73	Comedy
Big Break, The	Madison	75	Drama
Bitter Rice (Eng. Dial.)	I.F.E.	93	Drama
Bitter Springs (Brit.)	Bell	73	Western
Black Narcissus (C) (Br.)	Allied	91	Drama
Blackmailed (Br.)	Reil	73	Drama
Blanche Fury (Br.) (C)	Classic	93	Drama
Blithe Spirit (C) (Br.)	Classic	99	Comedy
Blood and Fire (Swed.)	Oxford	93	Drama
Born to the Saddle	Astor	77	Western
Bonnie Prince Charlie (C) (Br.)	Snader	98	Drama
Bowery Blitzkrieg (R)	Savoy	62	Comedy
Boys of the City (R)	Savoy	63	Comedy
Brandy for the Parson (Brit.)	Mayer-Kingsley	74	Comedy
Brave Don't Cry (Brit.)	Mayer-Kingsley	92	Drama
Breakdown	Realtor	77	Drama
Brief Encounter (Br.)	Allied	86	Drama
Broken Vow (Ital.)	Casolaro	88	Drama
Burma Victory (Br.) (R)	Film Renters	60	Docu'try
Cabinet of Dr. Caligari (Ger.)	Famous	62	Drama
Cadets of Gasconne (Ital.)	Continental	92	Comedy
Caspar and Cleopatra (C) (Br.)	Allied	126	Drama
Care of Gold (Br.)	Ellis	83	Drama
Cared Women (Swed.)	Davis	93	Drama
Cairo Road (Brit.)	Realtor	83	Drama
Captain from Kopenick (Ger.)	Brandon	96	Comedy
Carmen (Fr. & Ital.)	Scalera	96	Musical
Casque D'Or (Story of a Blonde) (Fr.)	Diagna	97	Drama
Caught in the Foreign Legion (Fr.)	Bellon-Foulke	100	Drama
Cavalleria Rusticana (Ital.)	Scalera	54	Musical

Title	Distributor	Running Time	Type
Cherie (Fr.)	Commercial	90	Drama
Chips are Down (Fr.)	Lopert	93	Drama
Christina (Ger.)	Central	85	Drama
Chinatown Squad (R)	Realtor	66	Drama
City of Sin	Ellis	77	Melodrama
Clear Seas (Ital.)	Casolaro	89	Drama
Cliff of Sin (Ital.)	Continental	94	Drama
Come Out Fighting (R)	Savoy	67	Comedy
Concert of Stars (Russ.) (C)	Artino	85	Musical
Congress Dances	Meadow	90	Musically
Cossacks of the Kuban (C) (Russ.)	Artino	105	Comedrama
Cosack Doctor (Russ.) (C)	Artino	113	Drama
Country Parson	Astor	87	Drama
Cuban Pete (R)	Realtor	61	Musical
Cupboard Was Bare, The (Fr.)	Hakim	82	Drama
Curtain Up (Brit.)	Fine Arts	90	Comedy
Dance Hall Girls (Brit.)	Bell	72	Drama
Dark Man, The (Br.)	Fine Arts	90	Melodrama
Dark Streets of Cairo (R)	Realtor	59	Drama
Darling of the World (Ger.)	Casino	98	Drama
Daughter of the Sands (Fr.)	Diagna	74	Drama
Days of Our Years (Fr.)	Souvaire	100	Docu'try
Dead of Night (Br.)	Allied	76	Drama
Dead Woman's Kiss (Ital.)	Casolaro	90	Drama
Dear Mr. Prohack (Brit.)	I.R.O.	91	Comedy
Dedee (Fr.)	Meadow	94	Opera
Der Fidele Bauer (Ger.)	Casino	102	Opera
Desert Gold (R)	Favorite	61	Western
Desert Victory (Br.) (R)	Film Renters	61	Docu'try
Devil in the Flesh (R)	A.F.E.	110	Drama
Diamond City (Ital.)	Lept	75	Drama
Difficult Years (Ital.)	Zenith	90	Drama
Docks of New York (R)	Savoy	62	Comedy
Dream Ballerina (Fr.)	A.F.E.	57	Ballet
Drift Fence (R)	Favorite	58	Western
Eagle, The (R)	Hoffberg	75	Drama
Eagle With Two Heads (Fr.)	Meadow	91	Drama
East Side Kids (R)	Savoy	62	Comedy
Edward and Caroline (Fr.)	Commercial	90	Comedy
Emperor's Nightingale, The (C) (Czech)	Manor	70	Fantasy
Eroica (Aust.)	Academy	90	Musidrama
Face to the Wind (Fr.)	Souvaire	85	Comedy
Facts of Love (Br.)	Oxford	81	Comedy
Fall Guys	Ellis	53	Wrestling Docu'try
Fall of Berlin (Russ.) (C)	Artino	126	Drama
Fall of the House of Usher (Br.)	Ellis	73	Drama
Fame and the Devil (Ital.)	Realtor	80	Drama
Fanfan la Tulipe (Fr.)	Lopert	96	Comedy
Father's Dilemma (Ital.)	Davis	81	Comedy
Fear and Desire	Burstyn	68	Drama
Females at Play (Swed.)	Davis	80	Comedy
Fighting Phantom (R)	Favorite	62	Western
Film Without a Name (Ger.)	Oxford	80	Drama
Flying Hellcats (Br.) (R)	Film Renters	60	Docu'try
Flying Saucer (R)	Realtor	69	Drama
Flying Wild (R)	Savoy	64	Comedy
Forbidden Games (Fr.)	Times	87	Drama
Forlorn River	Favorite	58	Western
Formosa (Chinese)	Hoffberg	80	Docu'try
Four Sided Triangle	Astor	80	Drama
Francis, the First (Fr.)	Meadow	83	Comedy
Fre Frac (Fr.)	Oxford	92	Comedy
From Little Aorna (Fr.)	Souvaire	98	Comedrama
Galloping Major, The (Br.)	Souvaire	72	Comedy
Girl in a Million, A (Br.)	Oxford	87	Comedy
Girl with the Grey Eyes (Fr.)	Bellon-Foulke	100	Drama
Glory at Sea (Brit.)	Souvaire	88	Drama
Golem, The (Fr.)	Excelior	85	Drama
Grand Concert (Russ.)	Artino	101	Ballet
Great Expectations (Br.)	Allied	118	Drama
Great John L., The (R)	Astor	96	Drama
Great Mr. Handel (C) (Br.)	I.R.O.	103	Musical
Green for Danger (Br.)	Allied	93	Drama
Gun Moll (R)	Astor	93	Drama
Hangman's Holiday (Br.)	I.R.O.	81	Drama
Hana Christian Andersen (Br.)	Hoffberg	62	Fantasy
Happiest Days of Your Life (Br.)	Pacemaker	81	Comedy
Harlem on the Prairie	Toddy	61	Musical
Headline (Br.)	English	76	Melodrama
Heart and Soul (Ital.)	Crest	90	Drama
Heart of a Nation (Fr.)	A.F.E.	95	Drama
Heavenly Waltz (Ger.)	Casino	93	Musical
Hell is Sold Out (Br.)	Realtor	75	Drama
Hello, Elephant! (Ital.)	Davis	85	Comedy
Hell's Gateway (Canadian)	Bell	73	Drama
Her Pancelled Door (Br.)	Souvaire	84	Drama
Hideout for Love (Fr.)	Lopert	80	Comedy
High Treason (Br.)	Pacemaker	90	Melodrama
History of Mr. Polly (Brit.)	I.R.O.	94	Comedy
Horror Mania	Hoffberg	70	Horror
House of 1000 Women (Brit.)	Academy	83	Drama
Hue and Cry (Br.)	Fine Arts	82	Comedy
I Know Where I'm Going (Br.)	Allied	91	Drama
In Society (R)	Realtor	83	Comedy
In the Circus Arena (Russ.) (C)	Artino	120	Circus
Inheritance, The (Br.)	Fine Arts	85	Drama
Iron Crown (Ital.) (Eng. Dial.)	Classic	76	Drama
Isle of Sinnera (Fr.)	A.F.E.	99	Drama
It Happened in Europe (Hung.)	Lopert	95	Drama
Jacqueline Misbehaves (Br.)	Ellis	60	Comedy
Jealous Husband (Ital.)	Crest	86	Comedy
Jenny Lamour (Fr.)	Meadow	101	Drama
Johnny Comes Marching Home (R)	Realtor	74	Musical
Journey Together (Br.)	Film Renters	80	Melodrama
Julius Caesar	Brandon	90	Drama
Justice is Done (Fr.)	Burstyn	95	Drama
King's Jester, The (Ital.)	Scalera	95	Musidrama
Kisanga, Man of Africa (Br.) (C)	I.R.O.	81	Drama
La Ronde (Fr.)	Commercial	90	Comedy
La Vie De Boheme (Fr.)	Scalera	90	Musidrama
Lady Paname (Fr.)	Diagna	97	Musically
Last Laugh, The (Ger.)	Famous	80	Drama
Laugh Pagliacci (Ital.)	Continental	83	Musical
Leonardo da Vinci (C)	Pictura	72	Docu'try
Les Miserables (Ital.) (Eng. Dial.)	I.F.E.	122	Drama
Let's Get Tough (R)	Savoy	62	Comedy
Let's Make Music (Ger.)	Casino	93	Musical
Life Begins Tomorrow (Fr.)	Mayer-Kingsley	80	Drama
Life Dances On (Fr.)	A.F.E.	81	Drama
Life in Her Hands (Brit.)	Manor	76	Drama
Life in Venice (Ger.)	Casino	93	Musical
Life of Ferdinand Raimund (Ger.)	Casino	100	Musical
Little World of Don Camilla (Fr.)	I.F.E.	103	Comedy
Love Island	Astor	73	Adventure

OTHER PICTURES IN RELEASE
(continued)

Title	Distributor	Time	Running	Type
<i>Love Come Back (R)</i>	Realart	50		Comedy
<i>Lovers, The (Ital.)</i>	Scalera	85		Musical
<i>Lovers of Verona (Fr.)</i>	Souvine	92		Musical
<i>Loves of Don Juan, The (Ital.)</i>	Scalera	92		Musidrama
<i>Lucia Di Lammermoor (Ital.)</i>	Caolara	107		Opera
<i>Lucresia Borgia (Fr.)</i>	Meadow	88		Drama
<i>Mad Lover (R.)</i>	Astor	56		Drama
<i>Madonna of the Seven Moons (Br.)</i>	Allied	88		Drama
<i>Maedchen in Uniform (Ger.)</i>	Lopert	90		Drama
<i>Magic Box (C) (Brit.)</i>	Mayor-Kingsley	103		Drama
<i>Magic Sword (Yugo.)</i>	Ellis	95		Fantasy
<i>Mamma (Ital.)</i>	Continental	84		Musical
<i>Man of Evil (Brit.) (R)</i>	Bell	96		Drama
<i>Man of the Forest (R)</i>	Favorite	67		Western
<i>Man With the Grey Glove, The (Ital.)</i>	I.F.E.	102		Melodrama
<i>Maniac (Fr.)</i>	Lopert	92		Drama
<i>Maniacs on Wheels (Br.)</i>	I.R.O.	70		Drama
<i>Manon (Fr.)</i>	Discina	91		Drama
<i>Man's Hope (Span.)</i>	Lopert	73		Drama
<i>Marie du Port (Fr.)</i>	Bellon-Foulke	90		Drama
<i>Marika (Ger.) (C)</i>	Brill	90		Drama
<i>Marriage of Figaro (Ger.)</i>	Central	106		Opera
<i>Marry Me (Br.)</i>	Ellis	83		Comedrama
<i>Masacre Hill (Br.)</i>	I.R.O.	72		Drama
<i>Merry Wives of Windsor (Ger.)</i>	Central	93		Musical
<i>Mikado, The (C) (Br.)</i>	Allied	89		Musical
<i>Mill on the Po (Ital.)</i>	I.F.E.	92		Drama
<i>Minne, the Curious Bride (Fr.)</i>	Commercial	90		Comedy
<i>Miquette (Fr.)</i>	Discina	83		Comedy
<i>Miracle in Milan (Ital.)</i>	Burstin	105		Comedy
<i>Miss Italia (Ital.)</i>	I.F.E.	89		Comedy
<i>Miss Julie (Swed.)</i>	Souvine	91		Drama
<i>Mister Lord Says No (Br.)</i>	Souvine	86		Comedy
<i>Mlle. Desiree (Fr.)</i>	Continental dist.			Comedy
<i>Mr. Mugs Rides Again (R)</i>	Savoy	64		Comedy
<i>Mr. Mugs Steps Out (R)</i>	Savoy	64		Comedy
<i>Models, Inc.</i>	Mutual	73		Drama
<i>Monieur Vincent (Fr.)</i>	Lopert	102		Drama
<i>Montmartre (Fr.)</i>	Davis	65		Docu'ry
<i>Murder in the Cathedral (Br.)</i>	Classic	140		Drama
<i>Murder Will Out (Br.)</i>	Kramer-Hyams	83		Drama
<i>Musorsky (Russ.) (C)</i>	Artkino	116		Musidrama
<i>My Death is a Mockery (Brit.)</i>	Realart	67		Drama
<i>My Hands Are Clay (Br.)</i>	Hofberg	61		Drama
<i>Mysterious Rider, The (R)</i>	Favorite	72		Western
<i>Naughty Widow, The (R.)</i>	Astor	100		Drama
<i>Never Take No for an Answer (Br.)</i>	Souvine	82		Comedy
<i>New China (Russ.) (C)</i>	Artkino	100		Docu'ry
<i>New King (Br.)</i>	Film Renters	90		Docu'ry
<i>Night Train to Trieste (Br.)</i>	Classic	89		Drama
<i>No Resting Place (Irish)</i>	Classics	80		Melodrama
<i>Noah's Ark (Fr.)</i>	Naylack	90		Comedy
<i>Notorious Gentleman (Br.)</i>	Allied	108		Drama
<i>O Sole Mio (Ital.)</i>	Continental	90		Musidrama
<i>Odd Man Out (Br.)</i>	Allied	115		Drama
<i>On Approval (Br.)</i>	Film Renters	80		Comedy
<i>Open City (Ital.)</i>	Burstin	103		Drama
<i>Original Sin (Ger.)</i>	Brill	80		Musical
<i>Orpheus (Fr.)</i>	Discina	94		Fantasy
<i>Our Friends Are Coming (Ital.)</i>	Continental	116		Comedy
<i>Outcry (Ital.)</i>	Crest	93		Drama
<i>Palsan (Ital.)</i>	Burstin	115		Drama
<i>Parla, Wally (Fr.)</i>	I.F.E.	95		Musidrama

Title	Distributor	Running Time	Type
Passion for Life (Fr.).....	Brandon	85	Comedy
Passport to Pimlico (Br.).....	Classic	72	Drama
Path of Hope (Ital.).....	I.F.E.	93	Drama
Peddler and the Lady (It.).....	Continental	92	Comedy
Pennywhistle Blues (So. African)	Mayer-Kingsley	62	Comedy
Pepe Le Moko (Fr.).....	Commercial	90	Drama
Perfectionist, The (Fr.).....	Discina	92	Drama
Pictures-Adventure in Art	Pictura	70	Art Docum.
Pinarofre, H.M.S.....	Hoffberg	70	Musical
Pitfall (R).....	Classic	86	Drama
Pride of the Bowery (R).....	Savoy	63	Comedy
Primavera (Ital.).....	A.F.E.	60	Drama
Private Buckaroo (R).....	Reallart	68	Musical
Prize, The (Fr.).....	Classic	95	Comedy
Quiet One, The	Burstyn	67	Drama
Raiders, The (Br.).....	Film Renters	70	Docu'try
Ranuncchio (Fr.).....	Davis	89	Drama
Razzia (German)	Central	94	Drama
Reluctant Widow, The (Br.).....	Cine Arts	86	Comedrama
Rendezvous with Tomorrow (Fr.)	Souvaïne	102	Drama
Resistance (Fr.).....	Meadow	93	Drama
Return of Raffles (Brit.).....	Astor	70	Drama
Rigoleto (It.).....	Continental	107	Opera
Rome Eleven O'Clock (Ital.).....	Times	110	Drama
Room Upstairs (Fr.).....	Lopert	90	Drama
Roses from Tyrol (German)	Casino	102	Musical
Run for the Hills	Reallart	76	Comedy
Saints and Sinners (Irish)	Lopert	82	Comedy
Sat, Matthew Passion (Aust.) (Eng. Dial.).....	Academy	86	Musical
Salome, Where She Danced (C) (R)	Reallart	97	Drama
Satan in Skirts (R).....	Astor	121	Drama
Savage Triangle (Fr.).....	Burstyn	112	Drama
Savage World (Brit.).....	Brill	72	Docu'try
School for Husbands (Br.).....	Hoffberg	72	Melodrama
School for Sinners (Br.).....	Hoffberg	65	Drama
Secret Affair (Fr.).....	Naylack	103	Drama
Secret of Mayerling (Fr.).....	Commercial	90	Drama
Seeds of Destruction.....	Astor	82	Drama
Seven Deadly Sins (Fr-Ital.).....	Davis	135	Drama
Seven Days to Noon (Br.).....	M. K. D.	93	Drama
Seven Journeys (German)	Bell	84	Drama
Seven Ravens	Meadow	92	Puppet film
Seventh Veil, The (Br.).....	Allied	93	Drama
Sexette (Fr.).....	Davis	90	Drama
Shamed (Ital.).....	Manor	81	Drama
Showtime (Br.).....	English	90	Musical
Siege of the Alcazar (Span.).....	Souvaïne	93	Drama
Simple Case of Money, A (Fr.).....	Discina	80	Comedy
Sin of Esther Waters (German)	I. R. O.	65	Drama
Singing Angels (Br.).....	Casino	98	Musical
Sinners (Fr.).....	Commander	91	Drama
Skipper Next to God (Fr.).....	Excelsior	90	Drama
Sonata (Fr.).....	Davis	95	Musical
Souvenir (Fr.).....	Lopert	104	Drama
Spider and the Fly, The (Br.).....	Bell	73	Drama
Stairway to Heaven (Br.) (C)	Allied	103	Drama
Stars Look Down (Br.).....	Fillis	104	Drama
Story of Toaca (Ital.).....	Scalera	105	Musidrama
Strange Ones, The (Fr.).....	Mayer-Kingsley	98	Drama
Strange Witness (Ital.).....	Continental	82	Drama
Strange Woman (R).....	Astor	100	Drama
Strangers Morgue	Hoffberg	70	Horror

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,827 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	2	10	38	17	11
Above and Beyond (MGM)	12	57	23	1	1
Against All Flags (Univ.)	—	5	28	26	19
All Ashore (Col.)	—	2	3	3	—
Androcles and the Lion (RKO)	1	1	7	7	2
Angel Face (RKO)	—	1	7	11	2
*Apache War Smoke (MGM)	—	7	16	14	3
April in Paris (WB)	4	18	26	26	10
Assignment—Paris (Col.)	—	—	11	19	3
Bad and the Beautiful, The (MGM)	2	25	24	38	2
Battle Circus (MGM)	—	5	15	4	2
Battle Zone (AA)	1	10	14	4	1
Because of You (Univ.)	8	40	39	12	2
Because You're Mine (MGM)	—	12	27	35	8
Black Castle, The (Univ.)	—	1	7	9	3
Blackbeard, the Pirate (RKO)	—	5	26	15	9
Blazing Forest (Para.)	—	2	18	36	3
Bloodhounds of Broadway (20th-Fox)	2	9	32	26	4
Breaking the Sound Barrier (UA)	3	3	3	4	3
Bwana Devil (UA)	14	8	1	—	—
†Call Me Madam (20th-Fox)	1	2	1	1	—
Cattle Town (WB)	—	3	12	16	12
City Beneath the Sea (Univ.)	—	—	9	4	2
Cleopatra (Para.)	—	—	1	4	9
Clown, The (MGM)	4	34	39	18	—
Come Back, Little Sheba (Para.)	6	12	6	—	—
Confidentially Connie (MGM)	—	1	8	—	1
†Desert Legion (Univ.)	—	3	2	—	—
Desperate Search, The (MGM)	—	—	16	1	2
†Destination Gobi (20th-Fox)	—	2	3	2	—
Eight Iron Men (Col.)	1	1	12	13	3
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	—	—	—	3	1
Flat Top (AA)	4	19	42	4	—
Four Poster, The (Col.)	4	2	1	3	1
Girls in the Night (Univ.)	—	—	8	—	—
Golden Hawk, The (Col.)	—	9	22	16	4
Gunsake (Univ.)	1	14	10	4	—
Hangman's Knot (Col.)	2	30	38	5	3
Hans Christian Andersen (RKO)	6	6	2	—	1
Happy Time, The (Col.)	4	1	4	14	16
*Hellgate (Lippert)	—	4	14	12	4
Hiawatha (AA)	—	2	9	6	—
Horizons West (Univ.)	1	6	21	17	8
Hour of 13, The (MGM)	—	7	1	3	3
Hurricane Smith (Para.)	—	6	37	25	4
I Confess (WB)	—	1	3	11	1
I Don't Care Girl, The (20th-Fox)	—	6	26	21	3
I Love Melvin (MGM)	—	3	5	3	—
Invasion U.S.A. (Col.)	1	4	6	4	7
Iron Mistress, The (WB)	6	29	63	12	2
It Grows on Trees (Univ.)	—	1	12	35	11
Ivanhoe (MGM)	18	29	23	8	2
Jazz Singer, The (WB)	—	—	19	12	22
Jeopardy (MGM)	9	10	9	6	1
Jungle Girl (AA)	—	1	4	4	—
Kansas City Confidential (UA)	—	4	9	5	5

	EX	AA	AV	BA	PR
Last of the Comanches (Col.)	—	1	7	17	1
Lawless Breed (Univ.)	2	14	34	7	1
Limelight (UA)	—	2	—	—	4
Lusty Men (RKO)	3	18	64	9	1
†Ma and Pa Kettle On Vacation (Univ.)	2	6	5	—	—
Man Behind the Gun (WB)	2	5	18	5	—
Meet Me at the Fair (Univ.)	—	7	27	23	4
Member of the Wedding (Col.)	3	—	2	1	1
Million Dollar Mermaid (MGM)	19	70	30	—	—
Miracle of Fatima, The (WB)	4	8	13	17	4
Mississippi Gambler (Univ.)	20	39	14	2	—
Montana Belle (RKO)	—	10	32	16	1
My Cousin Rachel (20th-Fox)	—	3	14	20	7
My Pal Gus (20th-Fox)	3	21	25	22	3
My Wife's Best Friend (20th-Fox)	—	1	12	28	14
Naked Spur, The (MGM)	6	34	30	3	—
Never Wave at a Wac (RKO)	3	22	10	—	—
Niagara (20th-Fox)	5	30	19	5	—
Night Without Sleep (20th-Fox)	—	—	1	9	9
No Holds Barred (AA)	—	4	16	1	1
*O. Henry's Full House (20th-Fox)	1	6	20	25	3
†Off Limits (Para.)	2	2	1	—	—
Operation Secret (WB)	—	3	22	17	15
Outpost in Malaya (UA)	—	1	10	5	7
Pathfinder, The (Col.)	—	1	10	11	2
Peter Pan (RKO)	8	2	—	—	—
Plymouth Adventure (MGM)	7	18	46	47	6
Pony Soldier (20th-Fox)	—	16	50	31	2
President's Lady, The (20th-Fox)	10	18	10	4	—
Prisoner of Zenda (MGM)	—	11	43	45	4
Promoter, The (Univ.)	2	2	1	—	—
Quiet Man, The (Rep.)	32	49	16	10	1
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	1	2	16	28	4
Redhead from Wyoming (Univ.)	—	1	29	12	2
Ride the Man Down (Rep.)	1	8	8	13	—
Road to Bali (Para.)	37	58	16	3	—
Rogue's March (MGM)	—	—	9	4	2
Ruby Gentry (20th-Fox)	10	30	16	20	5
Savage, The (Para.)	7	10	35	15	2
Seminole (Univ.)	—	12	12	1	—
She's Back on Broadway (WB)	—	5	16	12	3
Silver Whip (20th-Fox)	—	—	11	7	2
Sky Full of Moon (MGM)	—	3	2	23	7
Snows of Kilimanjaro (20th-Fox)	25	47	9	3	—
†Sombbrero (MGM)	1	3	1	—	—
Somebody Loves Me (Para.)	2	3	46	12	6
Something for the Birds (20th-Fox)	—	1	2	16	19
Springfield Rifle (WB)	5	26	61	8	6
†Star, The (20th-Fox)	—	—	6	5	—
Stars and Stripes Forever (20th-Fox)	20	62	34	9	1
Stars are Singing, The (Para.)	—	1	9	12	3
Steel Trap (20th-Fox)	—	5	9	31	15
Stooge, The (Para.)	29	31	11	3	—
Stop, You're Killing Me (WB)	—	—	8	27	15
Strange Fascination (Col.)	—	—	1	—	5
Taxi (20th-Fox)	—	4	5	8	4
Thief, The (UA)	1	3	10	13	12
Thief of Venice (20th-Fox)	—	2	7	5	4
Thunder in the East (Para.)	—	8	22	19	4
Thunderbirds (Rep.)	1	7	37	6	—
Torpedo Alley (AA)	—	1	3	5	1
Toughest Man in Arizona (Rep.)	—	8	12	10	2
Treasure of Golden Condor (20th-Fox)	—	3	17	16	1
Tropic Zone (Para.)	—	6	12	14	6
Turning Point, The (Para.)	—	—	31	24	14
Voodoo-Tiger (Col.)	—	1	6	2	—
Wac from Walla Walla (Rep.)	2	12	18	7	3
*Way of a Gaucho (20th-Fox)	—	4	38	31	12
Willie and Joe Back at the Front (Univ.)	—	10	33	20	7
Yankee Buccaneer (Univ.)	—	10	15	13	5



BRIGHT SPOT!

The Bureau of Labor Statistics records the sad news of a 90.8% average increase in the cost of your basic living needs from 1939 to 1952. The Exhibitors Digest adds to the gloom by reporting an average jump of 98.9% in the cost of theatre equipment and supplies from 1940 to 1952.

Compare these costs with the negligible increase, IF ANY, you've given NSS during these years of soaring prices and observe the BRIGHT SPOT... put in your price picture by the Prize Baby.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY